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# THE THEATRE

ILLUSTRATED MAGAZINE  
OF DRAMATIC AND MUSICAL ART.





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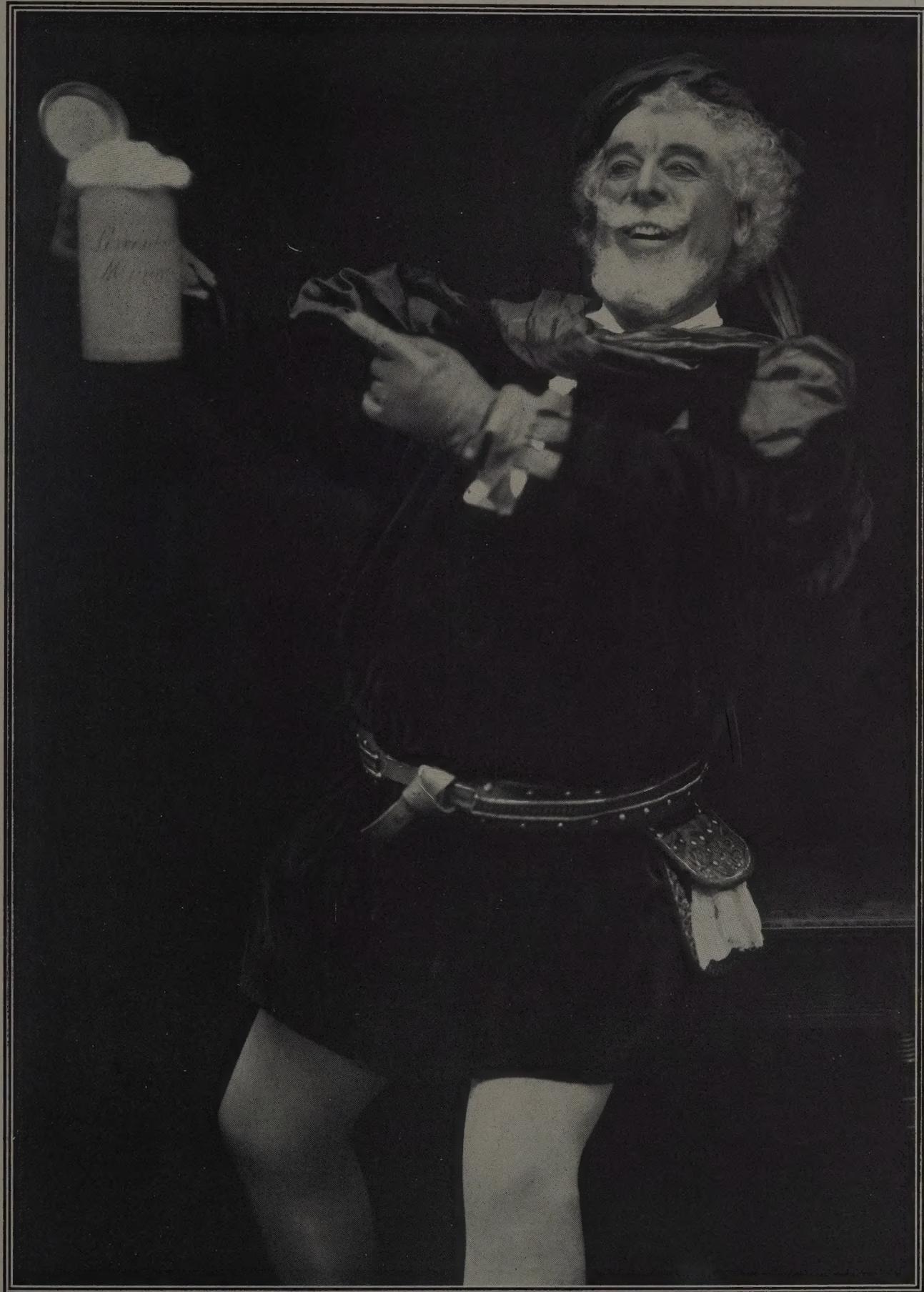
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# THE THEATRE

VOL. VI., No. 65

NEW YORK, JULY, 1906

ARTHUR HORNBLOW, Editor



Hall

LOUIS JAMES AS SIR JOHN FALSTAFF

This distinguished actor will appear at the New Amsterdam Theatre early next Fall in an elaborate production of Shakespeare's delightful comedy,  
"The Merry Wives of Windsor"



GENERAL VIEW OF LUNA PARK, ONE OF NEW YORK'S POPULAR SUMMER RESORTS

## Summer Plays and Places

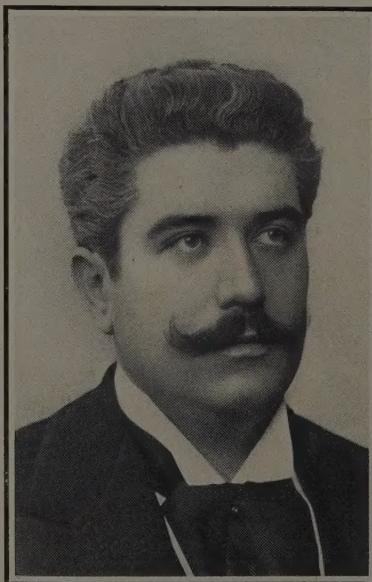
HERE is not much variety in the form or in the quality of the entertainment provided for the amusement-loving public in summer. Year in, year out, it is invariably the same, scantly draped extravaganza in the one or two Broadway houses that still remain open defiant of the heat, the more or less interesting vaudeville acts on the roof gardens, Paine's fireworks at ocean-swept Manhattan Beach, or the cheaper and noisier joys of Coney Island, where the two rival amusement resorts—Luna Park and Dreamland—outdo each other in devising novel spectacular features to attract the crowds.

The success of an entertainment on a roof garden depends largely upon the collaboration of the breezes and the alacrity of the white-aproned cupbearers during the intermissions. Hammerstein's Victoria roof and the Aerial Gardens are both popular, and dispose one to a serenity of comfort that is not easily disturbed. The present production at the Aerial Gardens provides the customary evolutions of dancing girls, with all the combinations and variations of rhythmic gesture and movement; with everything to please the eye, while the ear is attentive to tuneful music. Sound and color are the substance. It is all abundantly entertaining for an idle hour or so.

There is a theory that "people do not want to think" when they go to the theatre, and the theory holds fairly well on summer nights. But it holds at no time, day or night, winter or summer, with bad plays or bad acting. On the other hand, a good play relieves one of the need of thinking and leaves everything to impression, with predigested thinking furnished by the play. Call it what you may, one cannot help thinking that Truly Shattuck and Ethel Levey are competent and agreeable in song and dance, that

J. J. Cohan, as a newly married old man, subject to moments of jealousy, and Mrs. Helen M. Cohan, his wife, who has married for love and money, are capital actors, representing the best training; and that George M. Cohan is, so far as his acting is concerned, a portent of the times, a gossamer of the air blown high into the currents of publicity by newspapers without discernible explanation.

One cannot help but think that George M. Cohan dances with admirable energy, agility and variety, but that his merit does not extend beyond his waist, beginning with his toes. The beatitude of self-complacency is expressed in this actor by an immobile face, eyeballs half turned under the lids, and an unvarying trick of placing his face almost in contact with the character whom he addresses. His play, "The Governor's Son," is as meaningless as it is old. Its principal humor is in the son's obtaining rolls of bills, at intervals of about ten minutes, from a reprobate father, on his promising not to let his mother know of his father's intrigues. It is the sordid glorification of graft. The end and climax of this money-mad idea, just as the curtain falls, is where the Governor showers his son with gold and silver certificates from an upper box. Mr. Cohan has his career before him, which is infinitely better than having it behind him, and with his energy and many accomplishments, he may go far; but he will never attain any real distinction or lasting popularity if he does not change the direction in which he has been traveling.



MAURICE RENAUD

Famous French barytone who has been engaged by Oscar Hammerstein for his coming season of grand opera in New York. M. Renaud's greatest rôle is Mephistopheles

Mr. Hammerstein always provides a capital bill, and he has made no exception this year. His Paradise Gardens is one of the most comfortable lounging places in town, and there is something interesting going on all the time. The *pièce de résistance* is the appearance in the limelight of a shapely

young woman with next to nothing on. Her name is Mlle. Selbini and the act is called "La Belle Baigneuse." It is not art, but as an exhibition of graceful feminine curves it is agreeable. Those really funny comedians Rice and Prevost are again on the program, and there is a clever juggler named Selmn Braatz. Others acts that never fail to arouse enthusiasm are Green and Werner with their Babes in the Jungle, Abbie Mitchell and her Tennessee Students, Capt. Woodward's seals and the three Constantine Sisters.

The New York Theatre has been drawing large crowds with a theatrical mélange called "His Honor the Mayor," which is a revamped version of "The Pink Hussar" seen in Chicago last fall. The piece is full of good vaudeville acts and amuses the class of theatre-goers it caters to. Blanche Ring, Madeleine Marshall, Harry Kelly and other local favorites are in the cast.

**SAVOY.** "THE GIRL PATSY." Play in four acts, by Jane Mauldin Feigl. Produced May 26 with this cast:

Noel Heritage, Edwin Brandt; Judge Clifford, Frederick Watson; John Wilkins, W. Clinton Hamilton; Jasper Musselwhite, John Morris; Alexander Sanders, Robert Wagner; Judson, John Sutherland; Watson, Melville Alexander; Thompson, M. E. Reddy; Brady, Clifford Moye; O'Reilly, J. K. Knowles; Mrs. Heritage, Rosalie De Vaux; Miss Patricia Clifford, Grace Cahill; Mrs. Musselwhite, Marie Haynes; Miss Prickett, Alice Knowland; Placide, Olive Helaine Briscoe; Patsy, Mary Ryan.

The title of this piece contains such large promises and implies so much amiable deviltry in the creature that it would have considerable value if a good play had been written around it. Our Patsy of this unwritten play must not be too demure. She might be modern and of good stock if she were a kind of Nan-the-Good-for-Nothing or if she were a lineal descendant of Fanchon, but she could never be a changeling. The modern point of view cannot accommodate itself to such remote romanticism. That field was exhausted long ago by over-much plowing with primitive implements. The amateurish is not confined to execution. Its first symptom is in the choice of material. Sentimentality in the place of sentiment is one of its characteristics. The amateurish envelops everyone connected with it. The best actor cannot escape it in his acting in the amateur play. The manager who has faith in it and

pours his money into a sink-hole in producing it suffers the fate of the amateur. Professional plays are needed for professional audiences. Audiences nowadays are not made up of Simple Simons. It is true that the most hackneyed subject may be made entertaining by skilful treatment, but there is none in

"The Girl Patsy." A girl has been reared by a drunken man and woman who have

substituted their own child, a girl, in the household of the real father of the real girl. The substituted girl is vicious and runs away with the footman. The real girl is loved by a roving artist, and his sketches of the woodland nymph lead to her identification by the real and really rich father. The solution is so plain to see from the beginning that there is practically no action in the play. Everything is improbable.

There are no facts of a dramatic kind. Improbabilities in a play are impossible according to ultimate dramatic law. The dramatist who knows can make a stone statue descend from his pedestal, walk down front, and sing to the consternation of Don Juan and all triflers; but the one who does not know cannot deal with ordinary human facts and beings and make them live. It is technic that does the trick. It is a worker of miracles. It makes the dead live. It could convert the lead of "The Girl Patsy" into gold. But when coined it would not pass for its face value, for its stamp would be that of a far-away and forgotten land.

The announcement that Messrs. Thompson and Dundy had retired from the management of the New York Hippodrome came as a surprise to everyone, for it was generally believed that the enterprise had proved a veritable gold mine to its founders. The truth, however, was that the receipts fell off considerably this last season, and with a concern of that magnitude when enough money does not come in at the front door to furnish the avalanche of dollars that goes out at the back door, the situation soon becomes critical. One reason given for the decreased patronage was that the price of the seats had been advanced against the judgment of Messrs. Thompson and Dundy. A more likely reason is that the novelty of the place had worn off and that its further popularity had to depend solely on the character of the

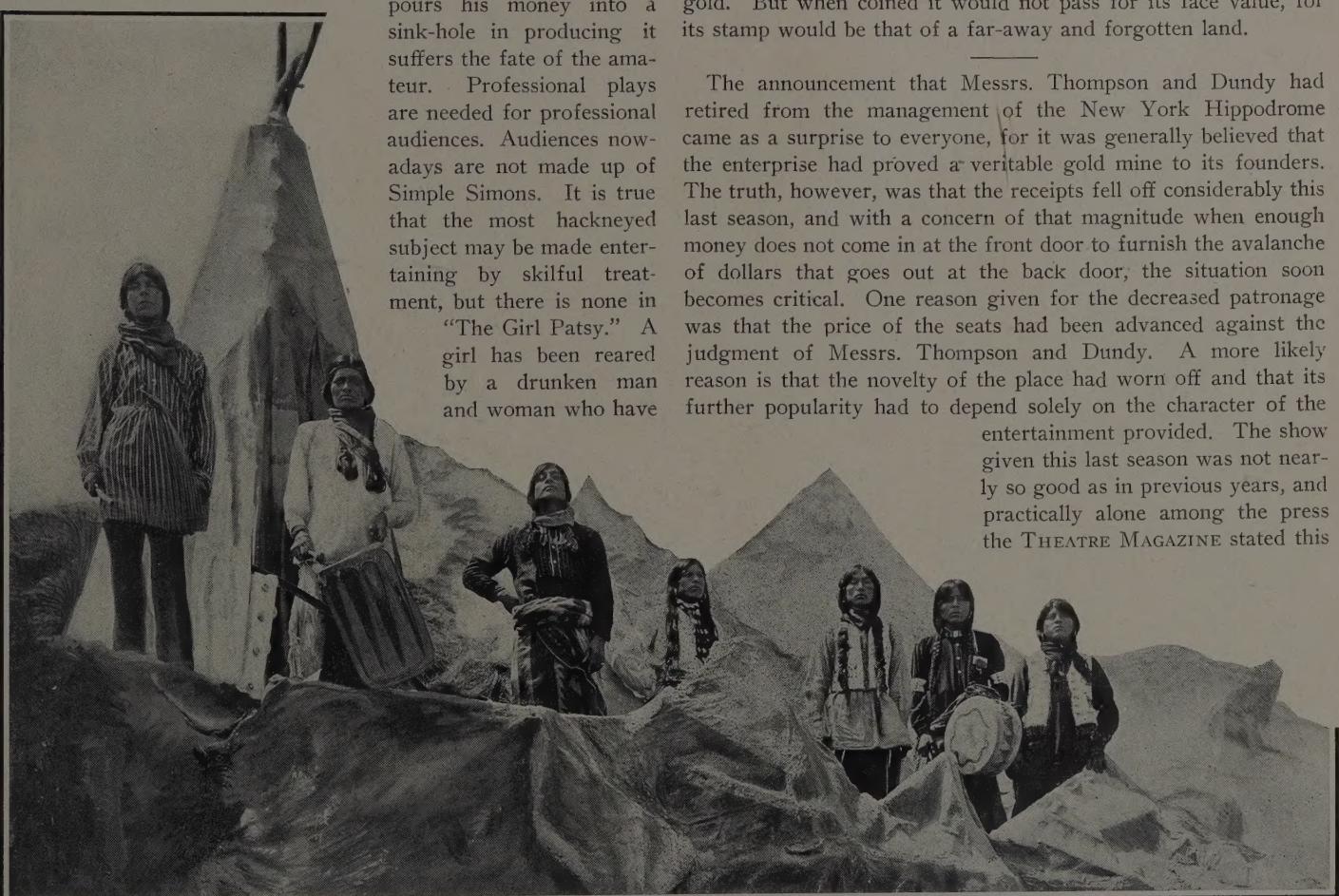
entertainment provided. The show given this last season was not nearly so good as in previous years, and practically alone among the press the THEATRE MAGAZINE stated this



Photo Gars

BETTY CHAPMAN

Who will be seen next season with Robert Edeson in "Strongheart"



at the time. We said that the splendid auditorium and vast stage of the Hippodrome presented magnificent opportunities which were not taken full advantage of. An enormous amount of money was spent on the stage for costumes, scenery and performers, but it was not well spent. It was all light and tinsel; there was no art in it. The ballets were poor and the gipsy camp, made a star feature of the last bill, was positively tiresome. Give a good show at moderate prices and there will be no trouble about crowding the Hippodrome twice a day.

At Wistaria Grove, on the roof of the New York Theatre, is a piece called "Seeing New York." The characters begin by acting out their autobiographies in moving pictures. The country professor comes to town and sees New York. He sees more chorus girls singing and dancing than is usual on such ventures, and while what happens may not be strictly veracious, Miss Carrie De Mar and Miss Cheridah Simpson are very real and attractive in song and dance. "Seeing New York" is sufficiently diverting, and harmlessly so. The Yamamoto Brothers are excellent as "perch artists." It used to be the impression that the Japanese devoted themselves entirely to this industry, but recent developments indicate that this was a mistake. It now appears that they are a remarkable people afoot or aloft. Banzai! The Six Proveanies ride bicycles and are worth seeing even if they did not ride them better than anybody else ever rode them before. But Salerno is the star. Exactly what he does is not of so much importance here as is the record of the astonishing naturalness and ease with which he accomplishes his sport with inanimate objects. A worthy man is this Salerno. Many moments, days, months and years he must have given to gain this expertness. He did wisely to choose this silent training. He did not disturb the neighbors. It might have been otherwise with a French horn or a trombone. A most estimable man and a supreme juggler from remote parts. We bestow upon him sincere praise. He is new in being modest and simple. He has no triumphant bravado when he succeeds in balancing bottles and wineglasses on the perilous top of a long pole. He has no smirk of apology and self-praise for his skill. He does not look like Mephistopheles. He has no paraphernalia. He is all Salerno.

The theatrical manager, convinced by practical experience that the modern playwright is an anchor not en-

tirely to be depended upon, has cast his eye upon the possibilities of Shakespeare for the ensuing season. The new Astor Theatre is going to start its career under the ægis of the immortal William. Not since the late Margaret Mather was seen as Imogen at Wallack's has "Cymbeline" been heard in this city. It is in this play that Viola Allen has elected to make her metropolitan re-entrée at this house. Her valuable experience in the legitimate and her own careful and elaborate productions of "Twelfth Night" and "A Winter's Tale" should be a sufficient guarantee that this beautiful play will be presented with due reverential thoughtfulness and care. Imogen is a character of exquisite beauty and subtlety which should be well within the capacity of this progressive and conscientious artist.

Annie Russell will begin her long stay at the Astor in "A Midsummer Night's Dream." It is to be hoped that her managers will secure that beautiful production of the Shakespearian comedy which Nat C. Goodwin only a short time ago made at the New Amsterdam. It would be difficult to imagine anything more beautiful or appropriate than the background which that setting afforded, but the initiated somewhat falters at the idea of presenting a star as Puck. Not even the immortal Bottom could be worked into a stellar rôle; but the elusive Puck, with his fairy settings properly adjusted to a nice artistic balance, should prove a strong magnet.

"Pericles, Prince of Tyre" and "Timon of Athens" are Shakespearian revivals announced by Robert B. Mantell for next season. Neither has been seen here since the "memory of man runneth not to the contrary." The bloody Pericles will give his heroic methods fine scope, and as a study in misanthropy Molière's Alceste must pale its ineffectual fire before the vigor and forcefulness of Shakespeare's peaceful characterization.



Hall

ENTRANCE TO "THE END OF THE WORLD," NEW SPECTACULAR SHOW AT DREAMLAND THIS SEASON



Photos by Pach

MR. NOYES AS KING AGAMEMNON

MR. A. S. A. BRADY AS CASSANDRA

MR. F. H. BIRCH, LEADER OF THE CHORUS

## The "Agamemnon" of Aeschylus at Harvard

To give acceptably even the simplest rendition of a Greek play is a difficult undertaking. To attempt to give the "Agamemnon" of Aeschylus with every detail as on its first presentation, some 2,400 years ago, is an appalling task, but one which has been met by the members of the Classical Department of Harvard University with untiring enthusiasm, and worked out to the last degree with exhaustive—and exhausting—research and effort.

Their theatre was at hand in the beautiful Stadium on Soldiers' Field, built in 1903 and known chiefly as a battleground for athletes. It is made of concrete and lends itself admirably to open-air performances, with its wonderfully good acoustic properties. So, thanks to the Class of '79 and the Athletic Association, sponsors for the Stadium, the play will be most picturesquely set in a theatre very nearly corresponding to the theatres of ancient Greece.

The cast was chosen from the student body by competition in June, 1905; plans, even before that date more or less formulated, assumed definite shape, and preparations have been in active progress ever since.

Only two performances are planned. These take place on June 16 and 19, with the 18th or 20th in view, if New England weather interferes.

The curved end of the U-shaped Stadium will be used, seating some five

thousand persons. Facing the audience and forming what in modern theatres is the stage end of the building, is a temporary structure, representing the skēnē of classic drama, which was used by the actors as a dressing room and for the storage of properties. It may in this instance also serve as a sounding board and prove a great assistance to voices unused to open-air performances before several thousand persons. In "Agamemnon" this building represents the palace of Agamemnon at Argos, and is of simple design, but architecturally correct in every detail. It is one hundred and thirty feet long and twenty-six feet high. From the center projects a portico with four columns, corresponding to the proskēnion, or decorative wall of the Greek theatre.

The question as to the existence in the Greek theatre of an elevated stage for the actors is much disputed, and has long been argued. A majority of the Harvard Classical Department leaning to the theory of no stage, their presentation of "Agamemnon" takes place entirely within the orchestra, a circle sixty-five feet in diameter, marked out on the earth by stones, in front of the stage building.

The Greek drama being primarily a religious festival, the altar to Dionysus was a most important feature of the stage setting, and was always placed in the center of the orchestra. At Harvard it is also of very practical service,



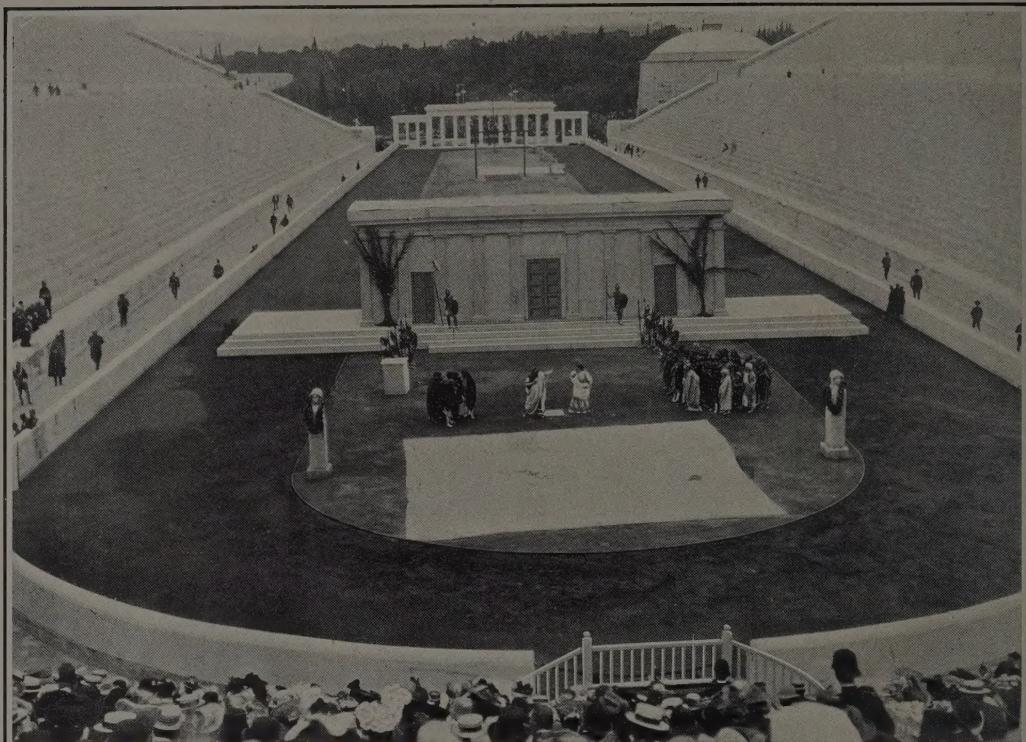
MR. H. S. WYNDHAM-GITTENS AS CLYTEMNESTRA

for underneath has been built a room about twelve feet wide, for prompter, musicians and their leader. These are necessary to meet modern conditions; but classic tradition, which demands that a flute player shall accompany the chorus, is satisfied by the appearance of a player pretending to do so. The real accompaniment is by three clarionets and a bassoon, played by professionals.

The color arrangements and designs of costumes are the result of long and careful study, under the direction of Joseph Linden Smith, who has been guided in his choice largely by the Alexandrian Sarcophagus, the best example extant of Greek art in color. Vivid shades are used, red, purple, green, brown and, of course, much white and gold; not only because these were the colors used by the Greeks, but because they will give the best effect in the bright sun of an open-air performance. Clytemnestra is in purple and gold, the Trojans in Oriental colors and the chorus in neutral shades. The full costume of the Greek tragic actor cannot, of course, be copied. The corthurnus, which raised the actor several inches above the chorus, the huge tragic mask with high "onkos," the padding on breast and stomach, and the large gloves to make the hands of proportionate size, may have "produced a powerful and romantic impression on the minds of the naïve, ancient Greeks," but on the twentieth-century mind the reverse would be so painfully true that other means must be taken to produce this "powerful impression."

To compose music which would be suggestive of the ancient Greek and still avoid the monotony of too much singing in unison, the invariable Greek custom, has been a difficult problem well solved by John Ellerton Cabot Lodge. He has taken the safe middle course of having the processional at the opening in unison, and the formal stasima in harmony. As far as possible, Mr. Lodge will follow the Greek fashion of using a note for each syllable of verse.

There are some grounds for thinking the chorus at the first performance of "Agamemnon" consisted of fifteen men. But at this latest presentation there were only twelve, since no certain proof



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THE FAMOUS STADIUM AT ATHENS

Showing the performance of a Greek play with classic scenery and costumes during the Olympic games

exists that Æschylus enlarged his chorus to fifteen at the time his trilogy was produced, and twelve was the standard number up to that time at least. The twelve are picked men from the University Glee Club, trained by B. G. Willard, instructor in public speaking.

The stage properties, under the charge of Professor Gulick, with designs based on Greek vase painting, were especially made by leading property makers. Interesting features are the two chariots, designed from those on the Parthenon frieze. Cream-colored Norwegian horses, with hogged manes, have been provided by a Harvard graduate, since these small horses most nearly resemble the horses used by the Greeks. The chariots are the contribution of the Porcellian and the Alpha Delta Phi.

The committee in general charge is composed of Professor H. W. Smyth, Professor C. B. Gulick, and Professor W. F. Harris. Under the unique conditions of the Greek drama, the training of the actors' voices assumes the greatest importance. This important phase of the work has been under the charge of Mr. Willard, Mr. George Riddle '74, and Mr. A. S. Hills.

A libretto, with text in both Greek and English, has been prepared by Professor W. W. Goodwin, one of the leading authorities on Greek literature, and especially on "Agamemnon." The cast, with understudies or alternates, is appended:

Watchmen—M. C. Clapp, '07, Wichita, Kan.; B. H. Gordon, '08, Denver. Clytemnestra—H. S. Wyndham-Gittens, L. S. S., '06, Harrow, England; R. A. Moore, 1G., Cambridge, Mass. Herald—H. C. Washburn, '06, New York; Doane Gardiner, '07, New York. Agamemnon—P. H. Noyes, '06, Tenafly, N. J. Cassandra—A. S. Brady, '08, Philadelphia. Ægisthus—A. L. Ben Shimol, '07, Dorchester, Mass.; L. Carroll, 1G., New York. Leader of the chorus—F. H. Birch, 2L., Hannibal, Mo. Chorus—C. McK. Eldredge, '07, Cambridge, Mass.; S. F. Strother, Sp., Louisville; R. V. Magers, 1G., Parkville, Mo.; B. M. Langstaff, '08, Brooklyn; E. N. Fales, '08, Lake Forest, Ill.; S. B. Luce, '09, Boston; S. W. Eldredge, '07, Cambridge, Mass.; A. G. Eldredge, '08, West Lynn, Mass.; M. Adels-Heim, '09, Minneapolis; R. E. McMath, '08, Cambridge, Mass.

HETTIE GRAY BAKER.



White HELEN ORMSBEE

Daughter of the dramatic editor of the *Brooklyn Eagle*, who made a hit as the daughter of one of the patients at the hydropathic establishment in "What the Butler Saw" at the Garrick

Mary Garden, the American singer who has had considerable success at the Opéra Comique, Paris, is said to have been engaged for the operatic part of the New Theatre in New York.



EXTERIOR OF THE MARIONETTE THEATRE, 147 MULBERRY STREET, NEW YORK

## The Marionette Shows of Little Italy



SIG. SOTTOSSTRORO  
Who makes actors while you wait

WHO does not remember the secret tragedy of that hour when we were told that we were too old for such and such a joy, that we must "put away childish things"? In the theatre world, so closely akin to those old years of make-believe, there is no stage so intimately connected with the unspoiled days of our childhood and the childhood of Art as the theatre of the Marionettes. Here are the only dolls left us unspoiled. We can enjoy them frankly, for through the generations they have been trusted with the wisdom and art treasures of the ages.

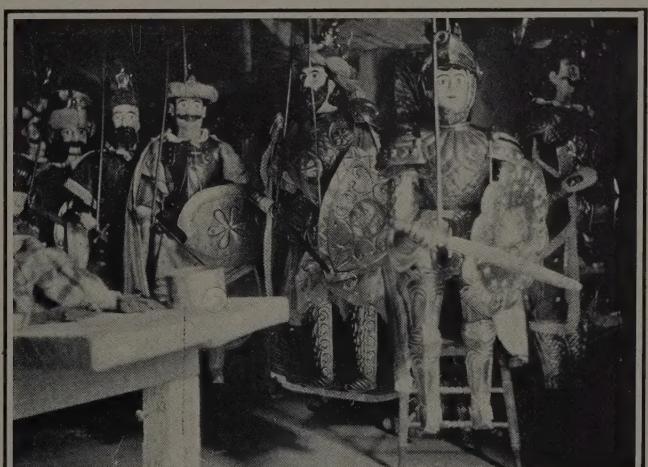
These same dolls, puppets or marionettes have played a very considerable part in the drama of many nations. Their origin is before things recorded, stretching back into the night of time. M. Monigin, who has written of them at some length, says the name is from Marie di legno or Marionette, a wooden figure of the Virgin that was carried in religious processions after the decree had gone forth that the village girls should not be allowed to impersonate the Madonna. Another account has it that, some five hundred years ago, a fair young Neapolitan, one Marionetta, famed for her songs and recitations, had been exiled by the queen, Joanna II of Naples, and gone with her father to France. To earn a livelihood, the pair set up a small theatre of wooden puppets, and were so wonderful in presenting them that they were declared magicians and again had to flee in order to save their lives. The name Marionette clung to their efforts and was taken up by other nations.

The oldest trace of a Marionette theatre was found among the Egyptian mummies. Herodotus speaks of seeing the jointed figurines which the village women brought out on the anniversary of the death of Osiris. Miniature reproductions of the theatres have been found in the coffins of Greek, Etruscan and Roman children. It was ancient Greece, mother of arts and crafts, that gave the doll to Italy, which has clung so persistently to it ever since. Aristotle tells of the little persons of wood that "seemed alive and animate." The Romans offered these tiny images of mortality to their gods in the simulacra and oscilla. After the fall of Rome, they died out for a brief space, but again in the Middle Ages they were enacting scenes from the Bible. They grew in number and favor through the epoch of the religious drama to the time of the classical plays, the national disposition of the Italians making them cling to their ingenious toys.

The characteristics and coloring of the Marionettes were received

chameleon-like from the country in which they flourish. The Crusaders found them in Jerusalem, enacting the Passion Play. In Spain, infringing on the dignity of the Church, they were solemnly excommunicated. They appeared in English villages in the wake of the country fairs. The Puritans waged war against them. In Germany they were cumbersome, but were entrusted with the presentation of weighty questions. In France they were dainty and brilliant. During the French revolution, they were found near the scaffolds, dividing the attention with the guillotines. Clarke in his travels in various countries finds them in Tartary and highly appreciated among the wild Cossacks of the Don.

Many great names have been connected with the growth and development of the Marionette theatre. It is claimed that the history of Dr. Faustus, played by puppets, inspired Goethe's "Faust." In his "Wilhelm Meister," the great German records his love for the "puppen." Ben Jonson gives a rollicking picture of them in "Bartholomew Fair," and all lovers of Cervantes and Don Quixote will remember that knight's onset upon the figures. George Sand organized performances of Marionettes for the amusement of her grandchildren. Voltaire had them visit him at Cirey. They appeared in ballet at the wedding of Lucrezia Borgia. It was left to Anatole France to declare that they surpass in excellence any performance by living men and women. "Actors," he says, "ruin a play. They have too much talent and their personality effaces the work which they present." In 1888 Aristophanes' "Birds" was given in a Marionette theatre in Paris, and M. France declares that the chorus of birds has never been more perfectly rendered. Again, M. Maeterlinck has said that the appeal of the Marionettes is great, because it is simple, and one of his late volumes he has called "Drames pour Marionettes." Their appeal is from the universality of the types, the gestures



THE GREENROOM OF ROMANCE  
Where in one month are turned out more finished actors than all the dramatic schools produce after years of rehearsal and study



Hall

FRANCES STARR

A promising young actress who has succeeded Minnie Dupree as leading woman to David Warfield in "The Music Master"

are personified, the emotions generalized. In them is much of the old Masque spirit of abstract virtues and vices.

It is a far cry from the land of the Pharaohs to the Bowery of to-day, but in New York's Little Italy there are no less than three Marionette theatres, which are closely akin in spirit and detail to the early Marionettes of ancient Egypt. One of these miniature stages is at 258 Elizabeth street. The room, which has been converted into a theatre, is on the second floor of a tenement house, the first floor being occupied as a saloon. The walls are uncemented, but the bricks are painted with scenes of more brilliancy than beauty.

Being Americans and "outsiders" we—the present writer and a party of friends—were seated near the stage in chairs that boasted of backs, the proprietor himself first dusting them with a calico handkerchief. The price of admission ranged from five to fifteen cents, with an additional five cents for holidays. Behind us on benches sat the Italian audience, mostly men, who never removed their hats, but treated visitors with all courtesy. They formed an appreciative audience that showed its interest by quiet attention, broken now and then by stamping or by the knocking of canes to denote especial commendation, or by short cries of approbation or disapproval. The performances usually begin about nine o'clock and last one, two or three hours as the subject matter may require. There are two or three intermissions during which time two Italians play on guitars and the audience drink soda from the bottle and munch sweet cakes.

The play is in three hundred and sixty-five acts, one being given each night. That is, each year some classic, or version of a classic, is chosen for presentation. The dramas are founded chiefly on "I Reali di Francia," the "Orlando" of Ariosto or of Bojardo, the "Morgante" of Pulci and other texts. This year that part of "I Reali di Francia" is given which contains the songs of Roland. Among the characters that appear are Rinaldo, Malagigi, the

magician, Ganelon, the traitor, Charlemagne, the golden-haired Clarissa and the hero Roland. Religion is always to the front in the Italian theatres and the Marionettes present the symbolic struggle between Christians and Infidels. It is a strange anomaly to the American visitor to see the Italian workmen, uneducated, uncultured, held spellbound by this crude offering of the old classics, which would not hold a Broadway audience—educated as it is only to the level of inane musical comedy—five minutes after the novelty had worn off. One must realize that this love of the best literature, this sense of appreciation, is in the blood of these men, an inheritance from forefathers steeped in its treasures.

As in the old "Commedia di l'Arte," so in the Bowery theatres, the dialogue is extempore. During the day, the manager reads the chapter to be rendered and, when the curtain goes up, he improvises the conversation. At the Elizabeth street theatre, the Signor's wife carries on the conversation for the feminine part of the cast, while her husband pronounces the masculine rôles. As manager, he also tends to the raising of the curtain, slashes brass and sounds alarms behind the scenes and, with the aid of two young colleagues, pulls the wires that set the actors in motion.

When the curtain rises, the knights begin to enter with portentous strides. Indeed, the "stage walk" is a very important acquirement in the training of the star. In Italy, it is said that, when the favorite fails to show the proper spirit in his steps, cries of "Il passu, il passu" arise, and he must retire and enter again. Soon after the Knights are on the stage, the Saracens in turbans and crescents appear, and what battles are seen! There is the clanking of brass against brass, of sword against shield, made more realistic by the shouts from the wings, until the dead are piled up like firewood. The Christian knights are always brave, slaying single-handed hundreds of adversaries, but the numbers of the Infidels overcome them. One of their own number, Ganelon, is a traitor, and, when they are finally shut up in a dungeon and have given themselves up in despair, they are released by Malagigi, who, having been educated by the fairy Orianda, had been taught certain enchantments. It is almost impossible, in watching the lively movements, the quick-turning heads, the flashing swords, to realize that these figures do not live.

At the other Marionette theatre, at 147 Mulberry street, we saw the inner mechanism of the wire-drawn drama. On leaving the subway at Canal street, we inquired our way of a policeman, who said there was a "doll-show" somewhere around, but he didn't know just where. A small boy was found who acted as our guide until we found ourselves in a room that was over a carpenter shop and under a box factory. This theatre is somewhat newer and more pretentious than the other, but equally unique and interesting. A soft-

(Continued on page iii.)



ROSE STAHL

American actress who has made a great success at the Palace Theatre, London, and will be presented by Henry B. Harris at a Broadway theatre in James Forbes' four-act play, "The Chorus Lady."

# Henrik Ibsen—His Plays and His Philosophy

HENRIK IBSEN, the Norwegian poet and dramatist whose fame has spread to the four corners of the earth, died at Christiania, on May 23d last, at the advanced age of seventy-eight. The playwright had been in ill health for years and was rapidly failing in strength, so the sudden end was not entirely unexpected. He was unconscious toward the last and passed away peacefully.

For a comparatively brief period the name, the plays and the influence of Ibsen have been potent in every country where the stage is an established factor in the lives of the people. A vast amount of discussion has been given to him, representing a dynamic force of publicity that would provide earthly immortality for any writer whose works were adapted to popularity and whose spiritual influence was strong enough to abide as a permanent possession of mankind. No such machinery of publicity has been employed in the favor of any other dramatist within living memory.

The greater part of what has been written about Ibsen has been unintelligent. There is a confusion in the estimate of the man which clearly indicates that Ibsen consented to remain a puzzle to these writers without making the slightest effort to help them in the riddle which they created and labored so industriously and vainly to solve. This discussion will die out. All drama must be understandable to every human being of any intelligence who witnesses it; it must be universal in its effect, else it has no value in its hidden parts. If books have to be written to elucidate a play, the stage becomes a place to shun. If a play has a serious purpose, in the very nature of the drama, it is philosophy reduced to concrete form. If that philosophy or any part of it is too recondite to be understood, the play does not fulfil its purpose. A cryptic drama is impossible. We have recently had some light upon the social and political views of Ibsen, and this information may be multiplied until we get at all his theories and beliefs, and even then we shall find little help in understanding his plays.

If his philosophy was, as is stated, that the world is all wrong in its moral conventions and that the individual should have his entire freedom, his philosophy is more meaningless than his plays. Any deduction of such philosophy from his plays is too remote to be considered. In point of fact, it would seem that he kept his philosophy to himself and wrote his plays as satires on his native land, which he hated and despised. The one thing that is perfectly plain in all his plays is, that he hated, in addition to his native land, all mankind.

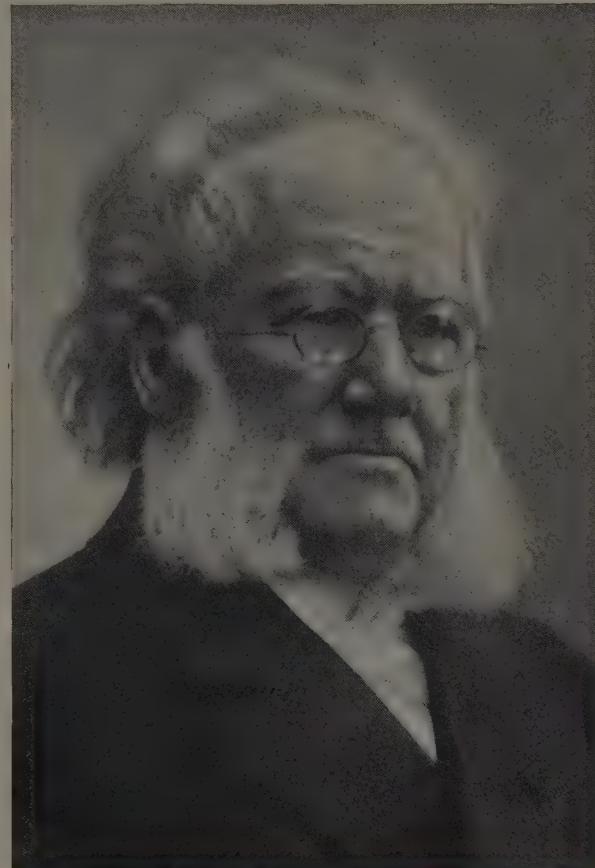
If this repellent sentiment which sent Ibsen into exile and made him seek the solitude of his own thoughts was at the bottom of his philosophy, he was animated by the cheapest and most irrational philosophy known. If he had a theory for the revolution and betterment of society he never lifted his hand in any commanding way in the cause of humanity. He simply railed at existing conditions. If he attempted to make known any profound philosophy in such a play as "Ghosts," he certainly got no further than the eternal truth promulgated ages before that the sins of the father will be visited upon the children. That he enforced this lesson

with great power and skill is not to be questioned. He makes a revelation of horrible and obdurate depravity. If he has any philosophy to demonstrate in "Hedda Gabler" it does not appear in the play itself or in its performance. If we are to try to discover his meaning in such a play we must try to find the key to it through a complete knowledge of the circumstances of the man and of his country.

He dissects down to the last fibre and tissue the nature of a woman, not of a universal type, but of one that could have existed only in the horrible atmosphere from which he fled. The heredity of "Ghosts" and the visitation of sin is a universal truth. In "Hedda Gabler" there is hardly a universal truth except in the minor details. The character and the happenings belong to a country deserving the satire or to a country of Ibsen's own imagination. If we attempt to seek any philosophy in it the play becomes so abhorrent that one is inclined to desist; he certainly could not put into print some of the details strongly implied or briefly expressed in certain passages. Here is a discontented woman who marries an honorable and worthy man, having before marriage loved an immoral poet, a beast and a fool, and on finding that her own character and action are driving her to moral destruction shoots herself. She is potently influenced to do this, because she is to be the mother of a child by a worthy man. Apart from what philosophy or philosophies there may be in the play, the strongest impression left after witnessing it is that this is a land of devils.

Ibsen had exactly the same sentiment that Hamlet had in thinking that the world was all wrong. Did he suggest a remedy? No. He simply exercised a certain skill and vented himself of a morbid hatred of existing things. Not bold enough to preach anarchy as a solution, he exerted his skill to demon-

strate that society, as at present constituted, is anarchy. As the THEATRE MAGAZINE has once before remarked in speaking of Ibsen, his plays lead us to feel and believe that Denmark or Scandinavia is one of the purlieus of Hell. The political corruption which he has pictured in "The Pillars of Society" is beyond what may be conceived by the fondest enemy of the United States. In his various plays his characters commit every public and secret crime. They are the most pitiless collection of grafters and brutes imaginable. The women of his country are worse than the men of his country. Selfishness, greed, infidelity, treachery of friendship, domestic unhappiness, illicit love, everything that is disagreeable and abhorrent in human nature—the whole gamut is there in his plays. Ibsen loved the truth; but he revealed few secrets, and was more of a railer than a prophet. Nevertheless, his power cannot be denied. His plays suffer from a certain provincialism and are inscrutable in their philosophy. His real influence is not with the masses but with dramatists the world over. He was a master of technique. He has practically destroyed or at least chastened romanticism in the drama. He has brought into contempt all theatricalism and conventionality. He has directed the tide of dramatic effort into channels that will be wider and deeper than his own. If we should discuss Ibsen in this particular we would exalt him beyond any other modern dramatist.



Berlin Photographic Co., New York  
THE LATE HENRIK IBSEN

*Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and*

## My Beginnings

By ROBERT EDESON

*actresses, now famous, will themselves tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came.*



To go back to the very beginning—which is the way children's stories begin, isn't it?—I was the only child of R. George Edeson. Father was a fine old comedian of the former generation. He was identified with the melodrama which is playing yet, "The Shadows of a Great City," and "Naiema," and for a time he was a producer at the old Park Theatre at Brooklyn. My mother was a non-professional, a Southern woman. I was born in New Orleans, four doors from the house where Ed Sothern came into the world.

My mother died soon after I was born, and father and I were great chums from the first. We lived in Baltimore and later in Brooklyn, and at Brooklyn I was a student at the Polytechnic Institute. As a student my chief distinction consisted in the number of times I was before the Faculty. Having been taught in the South the noble art of self-defense with a loaded cane, a method that is taught to Southern boys early as a protection against negro thugs, I practiced it upon the boys of the Poly. The boys did not appreciate the fact that I was too young and of intellect too immature to differentiate between whites and blacks and they organized against me. They called me "Johnny Reb." To their mind I was the sole survivor of the Confederate Army, and as such my existence was a bane to the institute, and it was their duty to exterminate me. They attempted it, and I used my loaded cane with such effect that again and again I was before the Faculty.

While this Civil War II was raging, father, perhaps fearing the termination of some of the bloody encounters, concluded that I was not well. He told the troubled Faculty that he feared my lungs were affected, and the Faculty agreed with him and tried to conceal its joy when he said he must take me out of the institute and send me to Texas to lead the simple life as a fence rider.

I went to Texas and rode fences for a year. It was a monotonous life. A pony, several miles of wire and myself would set forth before sunrise, and we were not expected and would not have been permitted to come home until every broken wire fence of a hundred-mile range had been mended. So our trips lasted for a couple of weeks, and we

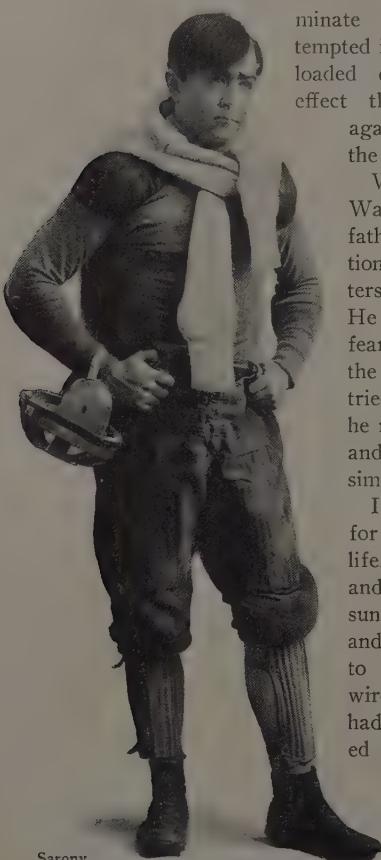
foraged as best we could for provisions. The chief pleasure of those lonely trips, besides the bountiful supply of



ROBERT EDESON AT FOUR



Schloss  
THE LATE ELLEN BURG  
Wife of Robert Edeson and formerly a  
member of the Irving Place Theatre.  
Died May 80



ROBERT EDESON IN  
"STRONGHEART"

fresh air I inhaled, was recalling the lies I told that Faculty. I believe that there I received my first lessons in acting.

From the Texas plains I went to the lumber camp in Maine to take a post-graduate course in roughing it. The cowboys of Texas are as infants compared with the fellows of the Northern lumber camps. I had regained my health and was a pretty husky lad of seventeen when I joined the lumber camp in Michigan. If there had been anything the matter with me those lumber camp men, who hear the call of the wild for seven months in the year, would have killed me. They couldn't bear to see any one ailing, they said. There were two murders in the camp while I was there. The men were killed in a fight and their murderers escaped in the forest and the camp never saw them again. Perhaps I kept my anatomy intact through

the kind offices of Annie. Annie was the cook, likewise the Amazon of the camp. Being as strong as any two men, the men were all afraid of her, including, no doubt, her husband. She often stopped a fight by threatening to lick both men, and the combatants desisted because she was a woman of her word. Well,

Annie was kind to me from the first. I suppose it was the instinct of protection. Perhaps it was the maternal instinct in Annie. I have been told since that she was my first matinée girl. At any rate, what signified was that I got plenty to eat, and plenty was a great deal in the North woods. An appetite made.

Besides giving me an excellent fund of health and reserve strength, I think the outdoor life did more for me. It developed, I hope, the manly outlook. It enabled me, at any rate, to recognize and, I trust, avoid, the opposite. It taught me all the elements of primitive and enduring manhood.

When I was nearly eighteen I came back to Brooklyn. I went to the office first to see my father. I put forth my hand and he looked at me in an inscrutable way. Then he put his hand in his pocket and said: "My boy, take this and go and get a hair-cut—and a shave—a new hat—and a suit of clothes, and then come back."

When the transformation was complete I called on father again. This time he received me with fatherly affection.

Through father's influence I secured a clerkship in a wholesale house in New York. But it wouldn't do. I had had too much elbow room in the camp and on the prairies. I flung my arms about too much. The bill for broken articles offset my salary. I left owing the firm money, for it would have no more of my services. Another clerkship in another large wholesale house. More breakages. Same sequel.

Then Colonel Siem took me in at the Park Theatre as an usher. After that he made me his office boy; and the second year I became assistant treasurer. It was the last week of my work



Schloss  
ROBERT EDESON  
"RANSOM'S FOLL"



Otto Sarony Co.

MARY VAN BUREN

A talented Western actress who was seen in New York at Daly's Theatre recently in "Cousin Louisa," a comedy by Frederick Paulding. Miss Van Buren, who has the reputation of being one of the most beautiful women in California, has long been popular on the Pacific coast as leading woman of the Frawley Stock Company.

"in the front of the house" that the man who was to play a small part in the production—it was "Fascination," with Miss Cora Tanner as star—was suddenly taken ill, and they pushed me on to play his part, because there was no one else to play it. My first stage appearance was poling a punt along the back of the stage. Miss Cora Tanner and others were in the punt. Suddenly I caught sight of the audience, saw hundreds of round heads and small, white faces with holes in them, saw them blinking at me. It was like taking an ice bath in mid-winter. I caught my breath. If I hadn't had the pole I would have fallen into the water.

Later I had to run on the stage with a tennis racket in my hand. About three hundred of the boys from the Polytechnic were in front. They knew I was to appear and were ready to give me a reception. They put their fingers to each side of their mouths and gave the institute yell.

"P-o-l-y-t-e-c-h-n-i-c!" they howled. I stopped speaking and stood looking at them with a faded grin. The words had fled. The boys saw that they had rattled me and were delighted. They kept on yelling. I was for running off the stage. I had turned dastard, but Gus Cooke

saved me. He and others gave me my lines and I went through them to an obligato of titters from the mischievous boys.

That scene over, I had only to come on as a servant, and as I wore a wig my tormentors didn't know me. I managed to fill the part for the week and then the summer vacation came.

Colonel Sinn wrote asking me to resume my duties in "the front of the house" the next season. I told him that I wanted to look around for an engagement. That last week had made me want to be an actor. If I didn't get an engagement I would come back. Meanwhile I consulted my father. He sighed and was thoughtful. Then he looked up and said, "Well, my son, I think I can get you an engagement." But I didn't like the way he looked when he said it. I didn't trust father, for I knew he didn't want me to go on the stage. Therefore, when he told me a few days later that he had got me something, I didn't show any elation.

"What is it, sir?" I said to him



HENRY WOODRUFF, NOW STARRING IN "BROWN OF HARVARD"

Mr. Woodruff made his débüt on the stage as a member of the Juvenile Pinafore Company at the 14th Street Theatre in 1879; other members of the organization being Mrs. Fiske and Julia Marlowe. He next played a boy's part with Daniel Bandmann at the Standard Theatre, and soon afterwards was engaged by Edwin Booth to play the Duke of York in "Richard III." The following season at Booth's Theatre he played pages parts with Adelaide Nielson. Soon afterwards he joined the Boston Theatre Stock Company, and on returning to New York he attracted notice in a play called "The Picture" at the 5th Avenue Theatre. This success led to his engagement by Nat Goodwin and Edwin Thorne for the juvenile rôle in the "Black Flag," a part which he played 1,148 times in all, leaving it in 1887 to join the A. M. Palmer Stock Company at the Madison Square Theatre. After a short interim, during which he entered Harvard University, Mr. Woodruff returned to the stage, being seen at the Lyceum in "Trelawney of the Wells"; more recent appearances have been with Anna Held, Nat Goodwin, Mrs. Fiske, and Amelia Bingham

While we were going through the first scene, Mr. Bottom whispered, "My boy, they can't hear you. I, who am playing beside

you, can't hear you," and he kept up these adjurations throughout the evening. I told him the anxieties attendant upon stage management and the first night opening had made me nervous, and I had lost my voice, but that it would be all right the next night. The next morning we were at Oldtown, Me. I went out into the woods for five hours and talked to the trees and the clouds and some distant cows. I was very hungry and very determined when I went back to the hotel to tea. In the middle of the first act that night Mr. Bottom again approached me.

"My boy," he said, "I apologize. I was mistaken. And now let me suggest that while those in the house have paid, those outside haven't, and have no right to hear your speeches."

We had a season of forty-four weeks and thirty-four of them were one-night stands. We youngsters grew fat on it. Alice Evans,

(Continued on page ii.)



Otto Sarony Co.

FERNANDA ELISCU

Talented emotional actress, lately with Mrs. Fiske. Next season Miss Eliscu will appear at the Kalich Theatre in the parts formerly played by Mme. Kalich

in a calm, judicial tone.

He unfolded my great prospect. I might go with a repertoire company. I would receive fifteen dollars a week and furnish my own costumes. And I was to study about fourteen parts a week.

"Thank you, father," I returned dutifully. "I think I can do better than that."

I went to New York and hustled for an engagement. I had met a great many of the managers and agents at the Park Theatre, and they remembered my face in a theatrical frame, but could not remember exactly where they had seen me. So I had no trouble in convincing them that I was quite a figure as an actor. And I didn't scruple to talk glibly of the parts I had played. So I secured an engagement at twenty-five dollars a week with Bottom and Burbidge, who were taking out an Augustin Daly success, "A Night Off," and I was cast for John Drew's part in it. I was also made stage manager; I have a stage programme to prove it.

We opened in Eastport, Me. That's as far as you can go in any direction. I know because while I was talking with two young ladies at the hotel they asked me who Booth and Barrett were.



OCEAN AUDITORIUM AND SHIP HOTEL AT VENICE OF AMERICA ON THE PACIFIC COAST



Bernhardt as "Phedre"

**I**T was after seven or eight curtain calls following the final act of "Camille" that your correspondent entered Sarah Bernhardt's dressing room—the most unique dressing room the French tragedienne in all her years of stage experience has ever known. There was the lap and the swish of the sea against the piles beneath the floor, and a slight swaying as the pier rocked gently with the motion of the water.

The Theatrical Trust and Sarah's will do not harmonize, so when she made her farewell visit to California, there being no theatre in Los Angeles in which she could appear, arrangements were made for the three farewell performances of "La Sorcière," "Camille" and "La Tosca" to be given in the big ocean auditorium at Venice of America, one of the popular and novel seaside resorts of the Southern coast.

The large auditorium is built on piles at the end of a long mole and presented a brilliant appearance jutting out into the sea, every line of its great hulk blazing with hundreds of electric lights.

"It is the very first time I have played in a theatre built over the sea," said Bernhardt to the THEATRE MAGAZINE'S representative, "and it has been very entertaining," she added with a gay smile, after she had graciously extended a white hand and with a cordial smile of welcome had bade me sit near her.

"And I tried to fish, too," she said with a merry rippling laugh whose sound filled all the room with its music. Eyes and lips both smiled as she added with a deprecating gesture, "But not many fish came; I could get only one," and she shook her head in mock sadness.

But at least Mme. Bernhardt's wish has been gratified. She has fished in the Pacific Ocean. To be sure, she didn't have much luck, and only one small representative of the finny tribe gave up his life on her hook, but she has known the pleasure of casting her line into the tumbling green water, has felt the joy of that tug at the other end, has tasted the

literal fruit of her endeavors in a preliminary course at dinner. This wonderful Bernhardt fish was caught through a port hole in the unique ship hotel, the "Cabrillo," at Venice, on the morning of May 19, a few hours before the great actress walked across the wharf to the theatre for her farewell production of "Camille."

The last thunderous applause and the mad cries of "Bravo! Bravo! Vive Sarah! Vive Sarah!" were scarcely stilled when I entered her novel dressing room, whose tiny window looked off to the mainland over a broad expanse of sea sparkling in the light of the late afternoon like a liquid sapphire encrusted with diamonds and fringed with dashing madcap breakers. The actress looked tired and ill, for she was still held by the spirit of the tragic death scene in "Camille," that great drama of the emotions. Scattered about the tiny room on the make-up tables were the huge powder box of repoussé silver, the silver rouge pots, boxes of pigment, eyebrow pencils for the make-up, pins, rings, necklaces and various trinkets in the artistic disorder of the dressing room.

Nestling close beside the slippers feet of the actress was one of the four dogs which travel with her, a little mascot in the form of a white and tan fox-terrier, who looked up into her face as though proud of the great success which had just been hers. Piled on the floor in the corner were a half dozen gorgeous Oriental robes and matinée coats of gay-colored crêpes, pink and pale blue and mauve embroidered heavily in butterflies or bamboo stalks in the Japanese fashion which she had purchased at the Oriental bazar in the morning, while she was surrounded by an adoring and it must be confessed rudely inquisitive multitude. Her maid was already packing the costumes used in the earlier scenes of "Camille" into their trunk ready for the departure that night. Mme. Bernhardt's inter-

preter stood by, and when I could not make her understand my questions, or when her answer in half-broken English was unintelligible to me, this dark-eyed intermediary made things clear. "What is your method of working up a new rôle?" I asked. "Oh, I have no method," she answered in broken English, as



The hotel built like a ship, where Bernhardt took her meals and from which she fished in the Pacific



Photo by William Blewett, Berkeley, Cal.

MME. SARAH BERNHARDT GIVING A PERFORMANCE OF RACINE'S TRAGEDY, "PHEDRE,"

Apart from the celebrity of the actress, this picture has additional interest from the fact that the performance was given only a few days after the earthquake at San Francisco and one which is characteristic of the Western people, is the gay and well dressed crowd, although many

she pushed back the fluff of golden hair lying low upon her forehead. "It is not always the same for each play. I have no rules."

"How do you go about studying a piece; does the interpretation come to you with the first reading, or is it gradual?"

"I read the piece through and, yes, the interpretation of the character I am to play comes to me at once when first I read over the play," she replied. "I see it as it is to be at once. If I cannot feel the part"—and here she pressed her jeweled hands to her breast, indicating her heart—"if I cannot feel the part I reject the play. I know instantly. If I do not catch the feeling I will not touch the piece."

"Have you a favorite rôle among all your plays?"

"Ah, no, I must have no favorite," replied the actress shaking her head, while her eyes—those long, narrow Bernhardt eyes shining like oblong diamonds—smiled into mine. "I could have no favorite, you know. Non, non. If I said a certain play was my favorite, then all the other dramatists would be jealous and that would not be well. It would not do for me to say."

"Yes," I objected, "I know you might not speak of it, but in your own heart there must be one rôle above all others which you love best, which you feel the most deeply, is there not?"

"Oui, oui, in my heart," she answered, half in French, half in English; "in my heart there is," and again she pressed her white hands to her bosom.

"Do you plan your own costumes and scenery?" I inquired, remembering her ability as an artist and sculptor.

"Yes, all," she said. "I first draw what I will have"—making the motion of sketching upon her white silk peignoir—"then I color the design. It is all my own."

The psychology of color has no meaning for Bernhardt. When

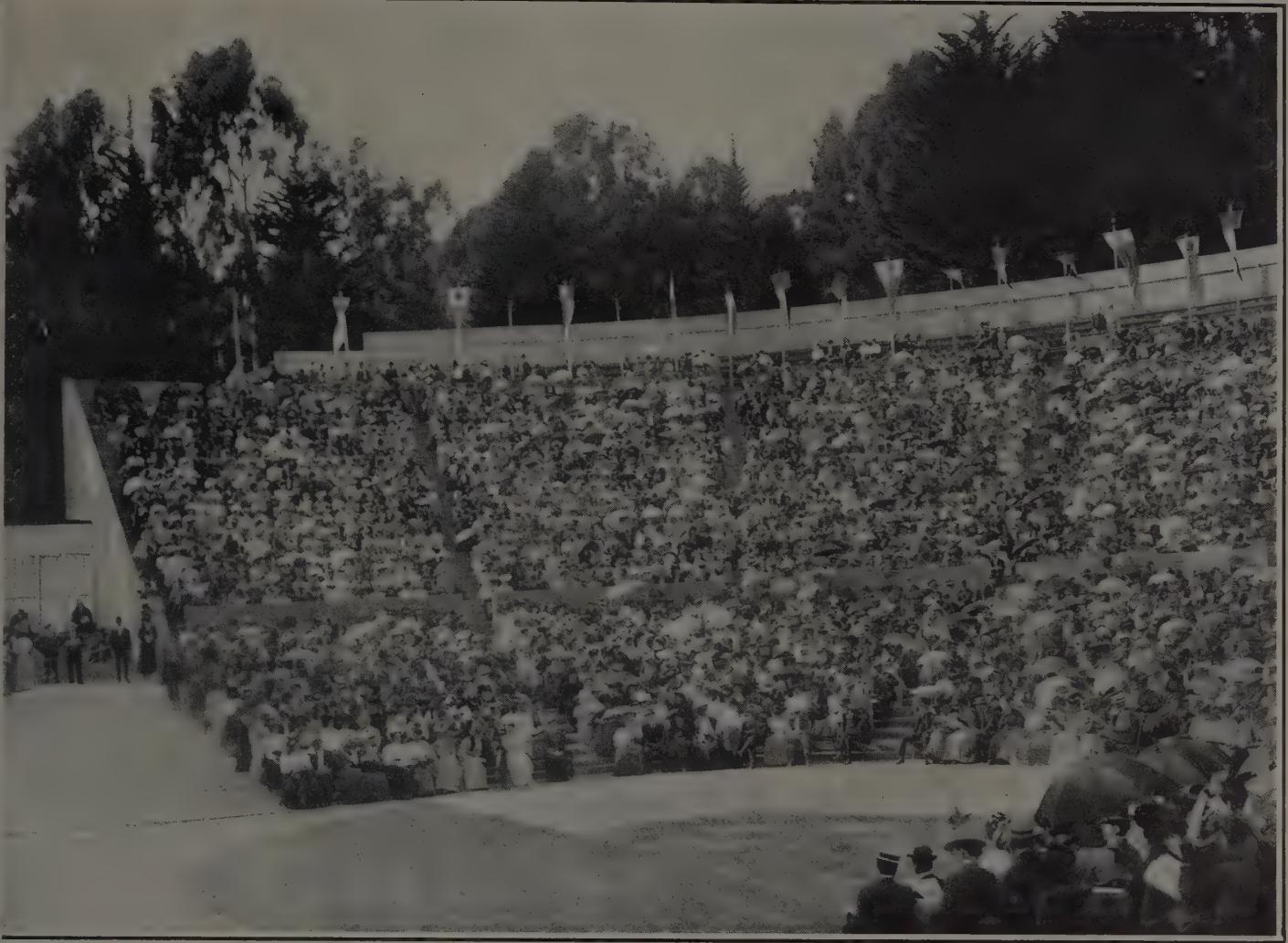
I asked her: "Does color affect you in your work, that is, are you sensitive to the soothing influence of white or blue, the fire and warmth and passion of red, the cooling effect of green?" she replied quickly and emphatically: "Oh, no, not at all. Color has no connection," added the artist, extending her arms with that abandonment which is so characteristic of her. "Color has absolutely nothing to do with it. It has no effect upon me whatever. The color of a gown means nothing to me." This was a surprise, for a woman of the Bernhardt temperament is often very strongly susceptible to the subtle influence of color.

"When you play a rôle do you feel all of the anguish and strength of suffering which you portray?" I continued.

"Yes, all, all!" she exclaimed feelingly, clasping her white hands, while an earnest expression came into her face. "I live the part I am playing. I feel it all. I am gay or I am sad with the character. It sends my own personality away. I feel only what I play. I suffer when there is pain. When there is fury, I am a fury; when there is hate, I hate; when love, I love. That is why I am ill now."

A look of more than physical weariness and pain came into her expressive face as she pressed her hands to her breast and looked into the distance with that far-away gaze in her slanting eyes as though again living over the torturing scenes in the life of the ill-fated heroine of Dumas' tragic tale. And she looked really ill. Every line of her relaxed, dejected figure in its clinging draperies of white seemed eloquent with sorrow and heart-ache.

"If you feel so intensely, and suffer as you say you do, why has not all this emotion which usually ages people left its ravages? How have you managed to keep so young—what is the wonderful secret of your youth?"



BEFORE SEVEN THOUSAND PEOPLE IN THE GREEK THEATRE, AT BERKELEY, CALIFORNIA

and while the ruins were cooling. The Greek theatre was not damaged in the least, although only five miles from San Francisco. Another curious feature to be noted in the audience lost their homes and many others their means of earning a livelihood in the catastrophe.

"Oh, the gods, I think," laughed the low, musical voice, the voice that is like a girl's in its youthful cadences and sweetness, as she gave a typical Frenchy shrug of depreciation and cast her eyes toward the ceiling of the dingy little dressing room. "The gods, it must be the gods; I know not!"

"Do you ever become tired of a rôle and lose interest and enthusiasm in it, or does each presentation bring new inspiration?" I inquired.

"If I feel lack of enthusiasm, lack of inspiration, for a scene I do not play it. I will never play what I am not in a mood for. I would change the piece rather than play," she added firmly, her mouth drawing itself into lines of strong determination.

"But suppose it were in the middle of a piece and there came a scene you were not up to, did not feel in the spirit for playing, would you cut it?" I asked with curiosity.

"Certainly she would," answered the interpreter quickly, and he was corroborated by the artist, who nodded her head decidedly.

"Do you like to play your own work better than another's—'Adrienne,' for instance?" was asked.

"Yes, of course I can play my own more easily than another's, because I have the exact conception of the character and know just what I want to portray. Yes, it is easier."

"What can you say about an artist's playing his own work if he can write, would you always recommend it? Can an actress or an actor better interpret the work of his or her own brains than another's?"

"Oh, certainly," she answered, without hesitation.

"Do you have certain regular hours set aside in the day for study?"

"Non, non," she answered, with a vigorous shake of her fluffy

head, pushing the hair from her eyes, beneath which still lingered the artificial shadows of the footlights. "I no longer need to study. That is for the young actors, the inexperienced who must work for their articulation and their interpretation. I have not that need now."

"And your writing—can you write any time, or must you be under an inspiration?" I inquired, feeling her answer before she gave it, for from a woman of her strong emotional nature and temperament there seemed but one probable answer. It came quickly.

"I wait for the inspiration," Bernhardt said, smiling, the hand resting upon the toilet table toying idly with some of the silver trifles strewn about in confusion.

"Are you quick to feel the magnetism of your audience?" I asked.

"Oh, yes, I feel it at once," answered Mme. Bernhardt; "I am very sensitive to it. Yes, I feel it," and again that characteristic motion of pressing her clasped hands to her breast, as though the strong spirit of the woman was battling for expression.

"And your work, you love it, of course?" said her visitor.

"Yes, I love it," she said simply. "Yes, it is her life," added the interpreter, bowing low to the graceful woman who half sat, half reclined in a low chair before the dressing table.

Mme. Bernhardt spent the night following her opening at Venice in her private car "Bernhardt," which had been run off the mole onto a siding on the sandy shore. It was descending from this car, attended on one side by her private physician, who always travels with her, and by one of the prominent men of her company, and surrounded by a little coterie of women

(Continued on page vi.)

## CARUSO ON THE EARTHQUAKE



SIGNOR CARUSO

YOU ask me to say what I saw and what I did during the terrible days which witnessed the destruction of San Francisco? Well, there have been many accounts of my so-called adventures published in the American papers, and most of them have not been quite correct. Some of the papers said that I was terribly frightened, that I went half crazy with fear, that I dragged my valise out of the hotel into the square and sat upon it and wept; but all this is untrue. I was frightened, as many others were, but I did not lose my head. I was stopping at the St. Francis Hotel, where many of my fellow-artists were staying, and very comfortable I was. I had a room on the fifth floor, and on the Tuesday evening, the night before the great catastrophe, I went to bed feeling very contented. I had sung in "Carmen" that night, and the opera had gone with fine éclat. We were all pleased, and, as I said before, I went to bed that night feeling happy and contented.

But what an awakening! You must know that I am not a very heavy sleeper—I always wake early, and when I feel restless I get up and go for a walk. So on the Wednesday morning early I wake up about five o'clock, feeling my bed rocking as though I am in a ship on the ocean, and for the moment I think I am dreaming that I am crossing the water on my way to my beautiful country. And so I take no notice for the moment, and then, as the rocking continues, I get up and go to the window, raise the shade and look out. And what I see makes me tremble with fear. I see the buildings toppling over, big pieces of masonry falling, and from the street below I hear the cries and screams of men and women and children.

I remain speechless, thinking I am in some dreadful nightmare, and for something like forty seconds I stand there, while the buildings fall and my room still rocks like a boat on the sea. And during that forty seconds I think of forty thousand different things. All that I have ever done in my life passes before me, and I remember trivial things and important things. I think of my first appearance in grand opera, and I feel nervous as to my reception, and again I think I am going through last night's "Carmen."

And then I gather my faculties together and call for my valet. He comes rushing in quite cool; and, without any tremor in his voice, says: "It is nothing." But all the same he advises me to dress quickly and go in the open, lest the hotel fall and crush us to powder. By this time the plaster on the ceiling has fallen in a great shower, covering the bed and the carpet and the furniture, and I, too, begin to think it is time to "get busy." My valet gives me some clothes; I know not what the garments are, but I get into a pair of trousers and into a coat and draw some socks on and my shoes, and every now and again the room trembles, so that I jump and feel very nervous. I do not deny that I feel nervous, for I still think the building will fall to the ground and crush us. And all the time we hear the sound of crashing masonry and the cries of frightened people.

From *The Sketch*

SIGNOR CARUSO'S SKETCH OF HIMSELF DRIVING TO OAKLAND FERRY AFTER THE DISASTER

Then we run down the stairs and into the street, and my valet, brave fellow that he is, goes back and bundles all my things into trunks and drags them down six flights of stairs and out into the open, one by one. While he is gone back for another and another, I watch those that have already arrived, and presently some one comes and tries to take my trunks, saying they are his. I say, "No, they are mine"; but he does not go away. Then a soldier comes up to me; I tell him that this man wants to take my trunks, and that I am Caruso, the artist who sang in "Carmen" the night before. He remembers me and makes the man who takes an interest in my baggage "skiddoo," as Americans say.

Then I make my way to Union Square, where I see some of my friends, and one of them tells me that he has lost everything except his voice, but he is thankful that he has still got that. And they tell me to come to a house which is still standing; but I say houses are not safe, nothing is safe but the open square, and I prefer to remain in a place where there is no fear of being buried by falling buildings. So I lie down in the square for a little rest, while my valet goes and looks after the luggage, and soon I begin to see the flames and all the city seems to be on fire. All the day I wander about, and I tell my valet we must try and get away, but the soldiers will not let us pass. We can find no vehicle to take our luggage, and this night we are forced to sleep on the hard ground in the open. My limbs ache yet from so rough a bed.

Then my valet succeeds in getting a man with a cart, who says that he will take us to the Oakland Ferry for a certain sum, and we agree to his terms. We pile the luggage in the cart and climb in after it, and the man whips up his horse and we start. We pass terrible scenes on the way: buildings in ruins, and everywhere there seems to be smoke and dust. The driver seems in no hurry, which makes me impatient at times, for I am longing to return to New York, where I know I shall find a ship to take me to my beautiful Italy and my wife and my little boys.

When we arrive at Oakland we find a train there which is just about to start, and the officials are very polite, take charge of my luggage, and tell me to get on board, which I am very glad to do. The trip to New York seems very long and tedious, and I sleep very little, for I can still feel the terrible rocking which made me sick. Even now I can only sleep an hour at a time, for the experience was a terrible one.—*From the Sketch, London.*

From *The Sketch*

SIGNOR CARUSO'S SKETCH OF HIMSELF WATCHING THE BURNING OF SAN FRANCISCO

# Scenes in "The Embarrassment of Riches" at Wallack's



John Bunny

Bruce McRae

Charlotte Walker

Dudley Hawley

"I hope Miss Holt doesn't keep a parrot"



Hall

Stanley Darke

Charlotte Walker

"What an extraordinary woman you are!"



Bruce McRae

Charlotte Walker

Riches no longer an embarrassment



Photo by Byron, N. Y.

JULIAN MITCHELL INSTRUCTING A CHORUS

## The Men Who Direct the Destinies of the Stage



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DAVID BELASCO

WAR records of the past few years have demonstrated that the nations possessing guns of the latest manufacture and highest power, ammunition of the greatest explosive force and ships with unlimited tonnage do not necessarily win out. The man behind the gun is now recognized as the unit of efficiency. A keen eye, a steady hand and an alert initiative are factors which drive the shot home with telling effect.

The same simile applies to the drama. A beautiful playhouse, a company of capable players, and a good play need something more if the box-office keeper is to be kept busy and the public satisfied. It is the man so seldom seen and more frequently entirely overlooked who, directing the destinies of the stage, can either make or mar the creations of the stupidest or the most brilliant of playwrights. The stage manager of to-day is distinctly the man behind the gun. When it is realized how many new productions are made each year, and thousands of actors and actresses therein engaged, it is astonishing to record the limited number of capable and intelligent men who devote themselves entirely to this branch of theatrical endeavor. One of these devotes himself exclusively to the plays in which he is personally interested, while the services of others are secured for the year round for the several other big theatrical-producing firms.

Like players, stage managers, too, have their special

lines of work. Some give themselves up entirely to the serious drama, others employ their time only to the staging of musical comedies and the more frivolous forms of theatrical expression. The qualities which go to make up a successful stage manager are many and varied. A thorough knowledge of the technic of the stage, with a wholesome understanding of its best traditions,

Burr McIntosh  
BEN TEAL

added to a capable appreciation of the distinctions of life, are some of the primary requisites of this office. He should also possess at least a rudimentary knowledge of the essentials of acting, and in most cases stage directors of to-day have already served an apprenticeship behind the footlights.

An English author, recently writing on the subject, declared that in London this important theatrical factor was usually an unsuccessful actor, with no qualifications whatever for his important post. This is a rather sweeping assertion and not entirely warranted. It is not often that the greatest teachers in any particular art are the leaders in its creative side; nor must representative critics be despised because, while capable of pointing out the weak points in others, they are not able to bring this faculty to bear and produce themselves something without blemish. Theatrical history goes to prove from the days of Betterton down to the present that the best stage managers have not always been the greatest actors.



Byron, N. Y.

Clyde Fitch (author and stage director) giving points to Julia Marlowe (actress and star) prior to the production of "Barbara Frietchie"

Quite the contrary, but the knowledge gained in the practical side is of incalculable help.

The personal qualities are quite as imperative as the fundamental ones already enumerated. First of all is the supreme requisite of authority. He must of all things command absolute obedience. The old adage that the man who hesitates is lost bears with particular force upon the stage manager, who argues or temporizes with his material. Of course he will make mistakes and perpetrate errors of judgment, but these should be settled elsewhere than in the presence of the company. He must always be firm, not necessarily brutal. The old-time school that bullied its way through the mazes of a production is dying out, and the truth has once



DURING A REHEARSAL OF "THE CAVALIER"



Byron, N. Y.

WILLIAM SEYMOUR MAKING SUGGESTIONS TO MISS MARLOWE

more been proved that results are better accomplished where there is a cheerful spirit of cordial co-operation, born of friendliness and mutual regard, than where bluster and fear are the compelling causes.

It was not so many years ago, when this era of bullyragging was at its height, that the press frequently recorded the case of some irate actor or actress who, bottling up his or her wrath until after a rehearsal, had used a rawhide to inform these despots that tongue lashings could be wiped out by something of a more physical kind. There are, of course, two sides to every question, and, like the man in the box office, the producer of a play is calculated to have his patience sorely tried. The average player has usually a very marked appreciation of his own gifts, not always borne out by the circumstances, and to keep him in his right place without offending his dignity requires a nice diplomacy on the part of the man in charge of the stage. The intelligence, however, that is now brought to this kind of work is of a higher kind than it was, and on this side of the Atlantic there is gradually growing up a class fully capable of dealing with the various theatrical problems presented by the playwrights of this era.

The old idea that a thing was done abroad is good enough for here is passing away, and unless something has been worked out by a master hand on the other side the play is always touched up and elaborated by the local producer. Formerly it was the practice to send a man to London, who studied a production by heart, and on his return never allowed the American exponent of a character to deviate a hair's breadth from the directions of the original scrip; a method certainly not conducive to

the encouragement of the individual nor to the broadening of art in the abstract.

A stage manager is like the chairman of the house committee of a club. He is always the target of abuse. If everything goes right it is accepted as a matter of course. If wrong, he alone is responsible. In this respect the budding author is particularly tenacious. Naturally, he wants everything done as he wrote it. How impossible this is one has only to study the manuscript of an early attempt. If his play fails he damns the stage manager with the same fervor with which he condemns the critics who fail to recognize in him a monumental genius. It is never he who is at fault; the outcome is the result of ignorance, jealousy and cupidity. How fallacious this is, is readily seen in the fact that the authors, the real ones, the ones of tried experience—and they supply most of the market—have every whit as much to say as to how their pieces shall be presented as has the stage manager invested with the most arbitrary powers.

Brought up from boyhood in the atmosphere of the playhouse, it is admitted by friend and foe that David Belasco has no peer in the staging of a play. By this is meant that not alone is he supreme in the arrangement of action and stage pictures, but in the development of the capabilities of the player this little wizard of the stage is nothing short of a wonder.

As far as the stage is concerned, Belasco is a master of detail. He knows the every little thing needed to round out a picture, and have it he will, irrespective of its cost. It is astonishing the amount expended by him for accessories which perhaps are entirely overlooked by many of those in front, and yet to his mind they are essential for the proper balance. Some accuse him of over-elaboration, but the beauty of his pictures and their tremendous significance are justifications of that theory. Patience and hard work are Belasco's watchwords. A glutton for work, he exacts the same of his players. The present writer personally knows of days he gave to the proper reading and development of a soliloquy a printed page long. Over and over the tired actress was drilled into the reading of the lines, hours being devoted to the inflections of a single sentence. But the object was obvious in the finished result. In appearance he is stouter than he was, with his towed iron-gray hair, the forelock of which



Hall  
EUG. PRESBREY



White  
FRANK KEENAN



Burr McClintosh  
E. H. SOTHERN



ana & Hargrave  
W. A. BRADY



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HENRY MILLER



Copyright Byron, N. Y.

MRS. FISKE

Leslie Carter, Miss Blanche Bates and Mr. David Warfield.

Eugene Presbrey is rather the antithesis of Belasco. He is cold and academic. By process of deduction he reasons out his conclusions and imposes them with the authority of an old-time schoolmaster. It is by and through the mind, rather than the emotions, that he secures his results. In appearance, however, he suggests a French artist of the Latin quarter type, with his banged hair, now somewhat gray, and his flowing, wistful bow tie.

For the real old-time stage manager, with the traditions at his finger tips, the man capable of putting on a tragedy one day, a romantic drama the next, a comedy the following day, or even a musical piece, one has to search for one either a relict of the palmy days, or one, then a youth, who absorbed all the traditions of those active days and still remembers them with a capability

of putting them into active effect. Such a one is William Seymour, who heads the Charles Frohman stage department. In that splendid school of experience, the Boston Museum, he learned about all there is to know, for there is hardly an a, b, c of his profession that Mr. Seymour cannot command on the instant. A firm disciplinarian, yet suave, kindly in manner, he elicits a cheerful response from those under him and accomplishes much with little loss of either time or temper. Joseph Francoeur, for long time an actor in the old Madison Square stock, is his assistant.

For Mr. Frohman's musical productions, that active manager depends upon the services of Ben Teal. Mr. Teal is recognized as an authority in the creation of color schemes and the working out of new and effective movements, marches

and dances. For the frivolous or inattentive he has no use, and those who enlist under his banner had better learn the true significance of the words of the old song, "Drill, Ye Tarriers, Drill!"

Klaw & Erlanger of late have devoted themselves almost entirely to productions of the lighter kind. For pieces of this description they depend largely upon the services of Herbert Gresham, for a long time a member of Augustin Daly's company, and Ned Wayburn, whose specialty is the management of chorus girls. Their ingenuity is sorely taxed, for a half-dozen musical productions in the course of a season make a heavy demand for dances, each of which must be new and original. When an actor-author like George M. Cohan supplies a piece he naturally does the work himself in mapping out the action and evolving methods for its accomplishments.

Jack Hoffman is a new man who has come to the front. It was he who staged Klaw & Erlanger's Eastern production, "The Prince of India," and if all the reports be true that come from Chicago, he is certainly to be credited with a mammoth achievement.

Whatever may be said of the popular taste in regard to matters theatrical, there is a constant and heavy demand for the lighter form of musical pieces. Those from England come already fitted out with complete stage plots, and the local producer has little else to do except to carry out the already fixed formula; but for the hundred or so original ones that see the footlights for the first time on this side of the Atlantic the native stage manager has plenty to do in devising striking and original stage business. For years Henry W. Savage devoted himself entirely to musical productions. For those in the lighter vein he has always depended upon George W. Marion for his

Hall  
EDWIN M. ROYLEproduct  
a series

Schloss

MAX FIGMAN



R. H. BURNSIDE

Burr McIntosh  
ARNOLD DALY

AUGUSTUS THOMAS



Byron, N. Y.

GEORGE MARION  
(On the left)



Edwin Holt

Jameson Lee Finney

R. Peyton Carter

Wright Kramer

Dorothy Tennant

James L. Seeley

The newspaper office scene: "General, your bill is vetoed"

stage effects, nor has Mr. Marion failed him. The latter is an expert in his line. He handles his forces with a firm hand and each succeeding production finds a series of new and striking pictures.

In this line Julian Mitchell perhaps stands at the head. Himself an actor at one time, it was he who devised the thousand and one little bits of droll eccentricity that contributed so much to that cycle of contemporaneous farce which made the late Charles H. Hoyt both famous and rich. Action, action, action! is Mitchell's war cry. With him the stage is a veritable cinematographic film of moving pictures. Particularly happy is he in the devising of dances and in the adjustment of groups to a true realization of chromatic homogeneity. The eye is always pleased and the development of the story constantly illuminated by original strokes of thoughtful fancy. It is in the poetical suggestions that Mr. Mitchell's work occupies a niche by itself. He is a great stickler for attention, and watches with the eye of a hawk every performance for any indication of laxity; and woe to the feminine divinity who allows the attractions of her charmer in front to swerve her from the perfect execution of her duties.

Of late years the Shubert Brothers have been heavy specula-

tors in the field of musical comedy. They have used the imported article and they have encouraged the American librettist and composer. R. H. Burnside is their executive in this department and a very energetic, active and efficient one he is. Having served a long apprenticeship under the late Richard Barker he is possessed of all the virtues of the school in which that man was a luminary. His own individuality, however, is marked. Mr. Burnside declares that his labors to-day are much easier than they were, in view of the increased intelligence of the material with which he has to work. The up-to-date chorus girl, he declares, is a vast improvement on the old article. She is generally better looking, has had more social and educational advantages, and is further gifted with that up-to-date spirit of initiative which does away with that terribly arduous struggle of instilling the first principles. Frank Smithson is another English stage manager who has achieved distinction in this particular line. He is a giant for work, never spares himself and expects as much of those who work under him.

Some years ago Barker and Max Freeman had an almost monopoly of the comic opera field. Barker is now dead and

(Continued on page vii.)



Marion Abbott

Dorothy Tennant

Jameson Lee Finney

Wright Kramer

R. Peyton Carter

Scenes in "The Stolen Story," Successfully Produced at the Tremont Theatre, Boston

# Richard Mansfield—His Hopes and Disappointments

(CHATS WITH PLAYERS No. 48)

RICHARD MANSFIELD, who lives the hermit life so far as his inner self is concerned, and who abhors the public exploitation of his personal existence, thus epitomized a few days ago for the THEATRE MAGAZINE his greatest hope for the future of the American drama, and his greatest personal disappointment:

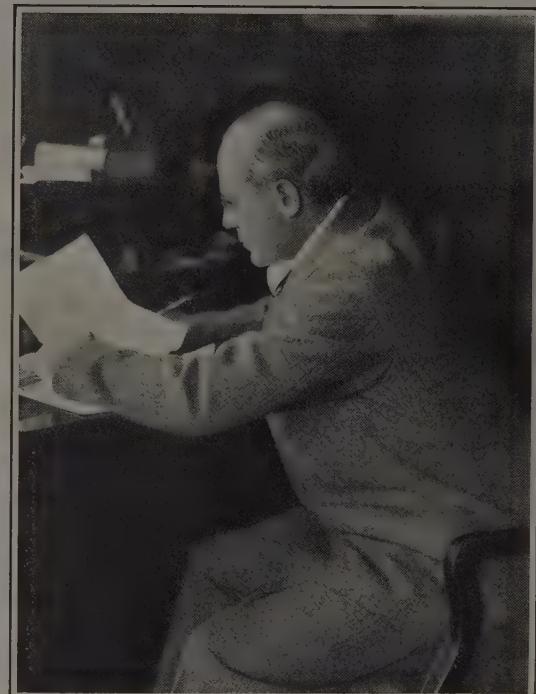
"It is my fondest hope," he said, "that the moneyed men of America, having indicated a substantial interest in the creation of an Endowed Theatre for the fostering of dramatic art, will carry the great project to a point where the institution may acquire solidity, influence and permanence."

In speaking of his greatest personal disappointment, Mr. Mansfield gave expression to a sentiment which is connected in a singularly intimate way with his greatest hope, for he said:

"It is one of the deepest regrets of my career that Europe refuses to admit American players of the first rank to her theatres on an equal footing with her own artists, and in the same generous manner in which America welcomes the great players who come to us from across the water."

These two sentiments, expressed at different points during a three hours' conversation with the present writer, were made by Mr. Mansfield with great earnestness and force. He elaborated upon them in his own peculiarly emphatic and magnetic manner and gave a rare opportunity for a glimpse into his inner self. It is not often that this gifted player speaks of himself. He lives a recluse, so far as allowing men to crowd into the seclusion of his personal thoughts is concerned.

It does not occur to the average person that this seemingly austere man, who travels constantly among eighty millions of people and comes into intimate personal relations with but few of them, might have disappointments wider and more comprehensive than personal ones, or hopes which are greater and more universal in their scope than those which center in his own career. Perhaps the conditions under which Mr. Mansfield recently gave expression to his thoughts to the writer, were peculiarly advantageous to frankness and personal confidences. The conditions certainly could not have been more ideal. The interview took place in Mr. Mansfield's private railroad car, in which the actor lives when traveling on "the road," and which, shunted on a side



Pach

RICHARD MANSFIELD AT WORK

track wherever he plays engagements, affords more comfort and even luxury than a first-class hotel. Mr. Mansfield, whatever he may be when in the throes of rehearsal, is a delightful host, and he chatted with no little freedom of himself. He did not confine himself to the two topics stated above, but often spoke more personally, often with much feeling.

On the great need of an endowed theatre, where dramatic art in its most ideal and elevated form might flourish unchecked and untainted by sordid commercialism, Mr. Mansfield spoke either with an appealing and convincing earnestness or a dynamic force. He decried, in reply to a straight interrogation, any personal ambition to become the director of such an institution.

"I have never considered myself in that light; nor have I ever been approached on such an issue."

Mr. Mansfield's own efforts to secure the organization and building of an endowed or national theatre have been carried over a period of very nearly twenty years. He believes himself, with every show of justice, the pioneer in this great movement, and spoke with some feeling, not unmixed with sarcasm, that a certain well-known New York theatrical manager had deliberately stolen his thunder, as he termed it, in an effort to supplant him as the pioneer in the movement.

"I first took up the campaign actively about eighteen years ago," he said, "and have been working more or less persistently ever since. A few months ago I had the honor to deliver an address in Chicago in which I made the need of an endowed theatre the leading theme. In this address I advanced certain theories as to how, in my opinion, a national theatre should be conducted and the mission it should fulfill. These ideas were instantly appropriated by another who scarcely went to the trouble of changing my own words. But this, perhaps, is of secondary importance. What I wish to emphasize is the need of an endowed theatre which should become the authoritative head of the drama

in America. There is no such head now. For instance, we need in America an institution where disputed pronunciations of certain words peculiar to the 'American language' could be determined upon. Then, too, we need an authoritative institution which should deal with the training of the



MR. MANSFIELD'S PRIVATE RAILROAD CAR



The actor enjoying a book near the railway track



The actor, the interviewer and an old negro servant

American player, the training and development of the American speaking voice, which as you know has many peculiarities and angularities. This authority, as I have said before at various times, should be vested in a board of literary experts and specialists, etc., of the first order.

"The national theatre," Mr. Mansfield added, "would thus have an educational function for the public as well as for the coming generations of players and dramatists. It would represent the loftiest ideals of dramatic progress. It would assist, more than any other single instrumentality, in the creation of a purely American school of the drama. It would encourage the writing of a higher and a deeper and a more finished class of plays, notably in the classic and poetic drama. Such a theatre, under the direction of a literary board, would establish a high standard of literary excellence, by which from year to year we might gauge our progress."

Mr. Mansfield was peculiarly enthusiastic on this theme. He realized that owing to our peculiar and complex system of life, with its conflicting and often selfish interests, it might not be pos-



Mr. Mansfield on the steps of his private car

sible to build up a national theatre along identical lines with those in certain European countries where an observance and recognition of paternal governmental authority was inborn in the people. This, indeed, might not be wholly desirable. An American national theatre should foster, encourage and create individualism and individuality, but along lofty, true and really correct literary lines. A national theatre, he declared, would educate the public as well as the player, and thus both would progress side by side, ultimately placing the drama on a plane where

Europe, which is now jealous of her own standards and skeptical of the reality of those of the New World, would be forced to admit us on a parity.

This, Mr. Mansfield said, is more than a dream. His enthusiasm is not tinged with the fanciful or the visionary, for one of the predominating traits of this eminent player is his solid appreciation of the practical. He sees with his remarkable foresight and prophecy the stage in America elevated, deepened and made a means of national education instead of merely a means of idle diversion. It



Bedroom in Mr. Mansfield's car



The library in the car

would assist in checking, Mr. Mansfield declared, our growing tendency toward triviality, superficiality and commercialism. It was in connection with his remarks on the national theatre that Mr. Mansfield was led to speak of the greatest regret of his professional career, namely, that Europe would not receive into her theatres American artists at the American valuation.

The actor made no secret of his ambition to play abroad. He was asked why then he did not accept the offer made recently by Bernhardt to play in her Paris theatre. His reply indicated his belief that Madame Bernhardt's offer was chiefly based on a desire to tickle the American vanity. Advertising, Mr. Mansfield plainly called it. He seemingly had little confidence in the sincerity or good faith of the tenders of the French actress. Yet it fired his ambition to go abroad as an ambassador of American dramatic art, and to prove, so far as one man may prove, that America has achieved an eminence far in advance of what Europe will admit.

"I am almost sorry that I did not begin my career abroad, compel recognition there, and then come to America," said he.

That Mr. Mansfield is sensitive to the malicious criticisms of a certain section of the press, and that he is fully aware his personal unpopularity in certain small quarters comes from the wilful misrepresentation and contortion of the many little annoyances of daily stage life, goes without saying.

Yet he does not concern himself seriously with this phase of his professional career. He accepts it rather as a natural result of clinging tenaciously to a settled policy of procedure necessary to attaining a definite artistic goal. He knows that a rigid and inexorable stage discipline and an absolute one-man dictatorship of his company is necessary to working out his well-defined ideas and ideals. He said along this line:

"When a man faces the question of his professional future, he must follow one of two paths. One is the easy path to personal popularity at the expense of actual and really artistic success; and there is that other path which cuts through all barriers, regardless of all obstructions and oblivious to empty flattery. It is easy to proceed along the lines of least resistance, but in doing so one must inevitably sacrifice his ideals and rest content with cheaper rewards. I chose to cling to what I thought was the highest and best in dramatic art. I realized that I had a responsibility to perform toward the future of dramatic art in America;

and if by cutting straight to the line and taking the harder path I have antagonized some of those not in sympathy with me, I am recompensed in other and more substantial directions, namely, the feeling that I've been true to myself and my ideals of dramatic art.

"The public will generally credit a player with having a personality similar to that of the rôles he creates or plays. It has been so in my own case. Do not think that I find personal joy or refreshment in all the gloomy, depressing and often revolting rôles which I play. They are generally abhorrent to my personal nature. The public sees me constantly as Baron Chevrial, or Richard III, or Shylock, the Tsar, or in some equally cruel and cynical part, and straightway the public invests me personally with the characteristics of those stage people; and, of course, I lose thereby a certain amount of personal good will. But a player must steel himself against these things and be willing to make the sacrifice, if he wishes to leave behind him something of permanent benefit to the stage. If one permits himself to be lured hither and beckoned thither away from a straight line, he will never reach the goal on which he first fastened his eyes."

Mr. Mansfield went on to say that he cared nothing for those light and blithesome, happy and lovable rôles which give a player a reputation for benignity and brotherly love, but seldom for depth of insight or artistic ability. It is a singular fact, he said, that the greatest rôles are melancholy or tragic and often repulsive in their character.

"I cannot cheapen my ideals, or toy with my highest ambitions merely to gain a valueless reputation for charm of personality or evenness of temperament."

Mr. Mansfield related how fifteen years ago he met one of the rudest checks to his enthusiasm he had ever encountered. He had framed within his own mind a plan for an Endowed Theatre which he thought perfectly sane and practical. He believed that men of means, into whose hands is really committed the protection and patronage of art, would readily put their shoulders back of so worthy a cause. Full of this optimism he went to see Chauncey Depew, who was then President of the New York Central. He told me the result in these words:

"I sent in my card to Mr. Depew and was kept waiting for a considerable time. Finally I was admitted into his presence. After standing a few moments, I was waved abruptly to a seat. After Mr. Depew had deliberately finished a lengthy letter he was



Marceau

FLORENCE ROCKWELL

Who was Mr. Mansfield's leading woman this last season

writing he turned brusquely to me and asked what I wanted. I was full of my subject and paid no attention to his demeanor, which, as I might have seen then, promised nothing good. As briefly as I could, and as enthusiastically, I unfolded the need of an endowed theatre and the plan I had been working on, asking his aid and influence. Mr. Depew listened rather impatiently. I shall never forget his cold, unresponsive reply and the almost insulting manner in which he made it. He scarcely glanced at me as he said: 'Mr. Mansfield, the wealthy men of New York are not interested in the future of the drama.' Without another word he resumed his work, leaving me to get out as best I could. I think I shall never forget that insult, or forgive it."

The conversation drifted to the great disappointments which an actor of serious ambitions meets constantly in his career. One gained a deeper insight into what it means for a player of Mr. Mansfield's intense temperament to be buoyed up on the eve of a first production by the hope of success, and by the assurances of friends and by all the genial optimism which months of study and preparation have engendered, only to awaken on the following day to find that the hopes have been built on the sands; that that sometimes nebulous and oftentimes very concrete organization known as the public has tasted superciliously of the fruit of one's endeavor, and has spat it out, quite indifferent to the pangs which follow.



OLIVE TEMPLE

A talented young actress seen this season with the Jeffersons in "The Rivals"

"I can remember a number of instances when the adverse verdict of press and public was especially painful and surprising to me. I realize, of course, that the great mass of people cannot know what hopes and expectations have gone before the opening night, or what legitimate claims an actor's great experience may have raised in his own heart. Yet it has sometimes seemed to me that the public is needlessly harsh. I recall that we had great hopes for 'Don Juan,' as an example, and that on the opening night, even, I was hopeful. The audience was enthusiastic, my company was optimistic, and everything seemed propitious. After the performance was over, a few of us gathered around a little dinner table. Informal speeches were made and toasts were drunk to the presumed established success of the play. But, dear me, how sadly had we reckoned. The next morning we awoke to find that we had not even been damned with faint praise, but had been unmercifully flayed and often cruelly ridiculed. Such occurrences as these depress one who is really seeking to achieve something artistically worth while."

Mr. Mansfield's railroad car is a marvel of compactness and simple elegance, and consists of four living

rooms and a kitchen. At one end is a large and comfortable dining room, ornamented with Mr. Mansfield's own silver service. Then comes the kitchen and off that is Mr. Mansfield's bedroom, while at the end of the car is a splendid library of 200 or 300 volumes.

LEWIS J. HILLHOUSE.



### To Ruth St. Denis, Dancing

The success of this young Irish artist who dances barefoot, attired in appropriate costume, the strange esoteric dances of the temple ceremonies of India, has been remarkable. In New York and other cities art enthusiasts have flocked to see her, and now this new priestess of a well nigh forgotten art has gone to London where her vogue will probably be as great.

Is this renunciation, this brown maid  
Swaying within the incense-scented  
cloud,  
Was she that bronzed idol with head  
bowed  
To whom men brought the golden jewels  
and prayed?

Radha, fair spouse of Krishna, hear our  
prayer,  
Throw off thy bondage, teach us to be  
free!  
Enter, great breath of Immortality  
Into this spirit's temple, passing fair!

All, I renounce, sweet maid, if this it mean—  
That thy lithe body in that wondrous  
swirl  
Of mystic loveliness by us be seen.  
The world's enigma solved in a girl!  
Dance, Radha, in thy sacred ecstasy  
Unveil to mortal eyes divinity.

—MARGARET NOEL.



White

# Chicago to Have Two Subsidized Playhouses

WHILE New York's millionaires are still wrestling with architects' estimates and plans in connection with the building of the promised Endowed Theatre, Chicago, not to be beaten in the laudable ambition to possess a playhouse free from commercialism, has gone ahead with characteristic speed, with the result that the opening of next season will see the establishment in the metropolis of the Middle West of at least two distinct theatrical ventures modeled on the subsidized theatre plan.

On February 28 last the Chicago Woman's Club, composed of 900 members, among whom may be numbered thirty millionaires, pledged itself to a moral and working support of the Players' Theatre, a project devoted to the educational influences of dramatic art, the promotion of the welfare of players, and the maintenance of high standards in the profession, or, in the words of the last expressed wish of Sir Henry Irving, "a theatre where everything can be of the first order and where the standard of the true drama as distinguished from mis-

cellaneous entertainment can be successfully upheld." The project originated three years ago with Mrs. George B. Carpenter, who interested the organization in a scheme for an art theatre. A "theatre committee," composed of influential and progressive club-women, such as Mrs. John H. Buckingham, Mrs. Charles H. Heurotin, Mrs. George E. Adams, Mrs. Heyliger A. de Windt, Mrs. Mary L. Wilmarth and Harriet C. Brainard, succeeded in putting the scheme on a practical basis. The women had the support of an associate committee of men, including Charles J. Allen, Howard H. Gross, Albert N. Eastman, E. C. Wentworth, Charles C. Curtis, and Donald Robertson, the last named having been chosen as director. Besides an assured subscription list numbering at least 250 members, the committee has secured the financial support of a number of business men. Two hundred and fifty subscriptions at the rate of \$150 per year for the performances of the Players' Theatre, and 150 more at the rate of \$100, will insure the sum

of more than \$50,000, which, it has been agreed, is a satisfactory financial basis to build upon. This sum of money was paid into the hands of the club committee on the first day of May last, and the next three months will be devoted by Mr. Robertson to the organization of a permanent stock company, to be composed of professional artists of recognized standing, to the rehearsal of

four plays, to be followed by eight others, which will constitute the first season's work. A season of forty consecutive weeks will be inaugurated in August. Six evening performances and one matinée will be given each week, and there will be a change of bill every third night, so that no play will be presented more than two nights in succession.

This movement has been undertaken for the presentation of the world's most potent dramatic literature, and the twelve plays to be produced annually will represent the great, poetic and worthy drama of the day, with the occasional presentation of classic drama. The first season's work will consist of one play by Shakespeare (an earlier comedy), Browning, Ibsen, Björnsson, Sudermann, Maeterlinck, Hauptmann, Echegaray, Giacosa, Pailleron, Strindberg, Percy Mackaye and William Vaughn Moody. Instead of the last named, possibly a poetic drama already published by Josephine Preston Peabody will be included. The opening bill will be a comedy by Edouard Pailleron.

The stock company to be organized by Mr. Robertson will consist of fifteen permanent players, and such additions will be made temporarily as the cast of each play may demand. It is the hope of the director to emulate the example of the late Augustin Daly in the organization of a uniformly excellent force of players, headed by two or three of universally recognized merit.

The first performance will take place in Music Hall, in the Fine Arts Building. It is now a concert hall, which will be immediately reconstructed to meet the requirements of the municipal fire law. The owners of the building have pledged themselves to expend \$30,000 on the alterations necessary to transform this hall into a typical playhouse, with a seating capacity of 800.

Backed by a rich and powerful organization, a club of the leading women of the city of Chicago, the Players' Theatre, the first endowed art theatre in America, is a certainty. Public enthusiasm over the project has spread widely. University men, representing ten Western seats of learning, are flocking to its support. Thinkers and workers in the whole realm of Western art are lending active interest.

A tripartite agreement between the club committee, the associate committee of men, acting in the interest of the club, and

Donald Robertson has been entered into, not for pecuniary profit, but to carry out the plans proposed. All funds will be held in trust and will be under the control of a board of directors, named from the three contracting parties. The profits accruing, after all expenses have been paid, will be devoted to a sinking fund for the erection of a permanent theatre, the title to be held for



Mrs. Chas. H. Heurotin      Mrs. John H. Buckingham      Mrs. G. B. Carpenter  
THREE OF THE LEADERS AMONG THE WOMEN WHO HAVE FOUNDED THE FIRST SUBSIDIZED THEATRE IN CHICAGO

ever in trust as a public building, given over solely to this purpose; to an endowment fund to maintain a resident stock company; a fund for the organization of a players' library and reading room; a fund to be divided proportionately between the director and the members of his company, above and beyond their salaries, thus affording them a special inducement for loyal and

sincere work, pledging themselves as they must to this movement as a life occupation.

Beside seats held by subscribers, single seats will be on sale to the general public at a nominal rate. Many free performances will be given, when seats will be distributed to young students of the drama and to children in the public schools. Two performances a week

will fulfill the theatre's obligations to its subscribers.

But this is not all in the way of endowed theatres. Chicago does a thing thoroughly or not at all. A rival to the Players' is in the field and will open about the same time. It is called the New Theatre, probably to forestall the coming theatre of that name in New York. Although not quite so broad nor so ideal in its aims as the Players' Theatre, it is, nevertheless, as an organization fundamentally similar, and its primary incentive is the establishment of a permanent stock company and a permanent theatre devoted to the highest ideals of dramatic art. While the founders of the Players' Theatre aim to make their playhouse eventually a municipal gift, the trustees of the rival organization do not seem to be actuated by the same altruistic ideal purpose. However, it will open its doors simultaneously with its rival, and its object is to do for dramatic art what the Chicago Orchestra has done for music.

While the Players' Theatre is an organization backed wholly by women, the New Theatre is backed wholly by men. Already the spirit of rivalry is strongly in evidence; a certain defiance seems to exist which has given a healthy stimulus to both movements. Each is determined to outdo the other; both enterprises seem firmly on their feet, and Chicago has become the seat of the first practical step for the founding of an art theatre in the New World.

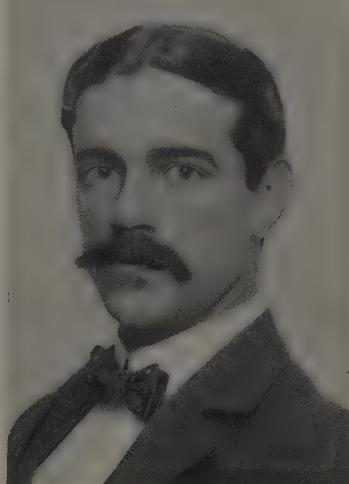
The promoters or so-called "trustees" of this second movement are leading men in the intellectual and financial circles of the city. An effort was made to affiliate this enterprise with that of the Woman's Club, but the theatre committee of the latter organization questioned their motives, imputing commercialism and other selfish purposes, and the question of affiliation has been dropped.



Hobart C. Chatfield Taylor

TRUSTEES OF THE NEW THEATRE, CHICAGO

Harry J. Farnham



VICTOR MAPES

Stage director of the New Theatre, Chicago

there will be tea and smoking rooms adjacent to the foyer, after the manner of Parisian playhouses. It is the plan of the trustees to give fifteen plays each season, covering a period of thirty weeks. Foreign dramatic literature will be largely drawn upon.

Some classics will be presented, but there will be a department, a kind of bureau, for the examination of the works of American playwrights, the best of which will be accepted for production. Plays will be selected for merit alone, irrespective of authorship, and all plays submitted must be done so anonymously. It is hoped in this way to give deserving but unknown writers an equal chance with celebrities. A stock company has been engaged, but the names of the players are withheld. It has not yet been decided what the opening bill will be. It is intended, however, that each play presented will have histrionic as well as literary value, and will be of a nature that shall prove interesting to the average intelligent playgoer. No attempt will be made to force literary or problem plays that lack adequate histrionic value. It is thus seen that the trustees intend to make their theatre popular as well as artistic. Founded on a sound, practical business basis, under the experienced management of Samuel P. Gerson,

lately of the Shubert staff, though not quite so ideal as theorists would wish, it is, nevertheless, an honest step toward the ultimate founding of a National Theatre.

The subscribers to the New Theatre include J. Ogden Armour, George Ade, Mrs. John Cudahy, Mrs. Marshall Field, Joseph Leiter, Benjamin Marshall, Potter Palmer, Walter Peck, A. A. Sprague, A. Goodrich, D. G. Hamilton, E. S. Adams, A. C. Bartlett, John M. Clark, Henry Dibbler, George H. Holt, Mrs. John B. Wilson, Martin Schultz, and others.

The second organization has secured Steinway Hall as its home. It is to be remodeled at an expense of \$50,000. Victor Mapes has been engaged as stage director, a guarantee fund of \$30,000 has been raised, and already nearly that sum of money has accumulated from the sale of season tickets. When completed the theatre will have a seating capacity of 800, and



Stanley Field

TRUSTEES OF THE NEW THEATRE, CHICAGO

Preston Gibson

L. FRANCE PIERCE.

# The Original of Trilby a Noted Singer



SVENGALI

**I**N the galaxy of illustrious singers of the period, anterior to Wagner's massive harmonic compositions, none were held in higher artistic esteem by music lovers and contemporaneous critics than Madame Anna Bishop, a native of London, of French parentage. Her father, M. Rivière, upon discovering the musical vent of his beloved little Anna's budding genius, facilitated it by having her educated at the British Royal Academy of Music.

In proof of the quality, charming compass and agility of her voice, it is only necessary to state that she made her début in concert at the Italian Opera House, London, in the company of such

famous artists as Signora Giulia Grisi, Mlle. Fanny Persiani, Madame Pauline, Signora Viardot-Garcia and Signori Rubini, Tamburini and Lablache, with M. Bochsa, an incomparable harpist, as conductor. Her youth, facial beauty, stately presence, gracious manner and superb voice placed her at once in the front rank of reigning musical queens.

After gathering a season's laurels the young prima donna married Sir Henry Bishop, composer of "The Lady of the Lake," "Guy Mannering" and other popular operas of the period, and with him toured Sweden and Denmark, ending at St. Petersburg. Here she created a sensation in musical circles by her wonderful warbling of "Lo! Hear the Gentle Lark!" which her gifted husband had written for the express purpose of displaying the fluency, volume and sweetness of his wife's birdlike voice.

Madame Bishop then toured Italy in triumph, and after two years returned to England, where her artistic services were in great demand. Subsequently she left her husband and crossed the Atlantic to make an extensive tour of the United States and Australia under the direction of M. Bochsa, the harpist, whose influence over Madame Bishop seemed to be irresistible.

Apropos of the mysterious power exercised over the singer by Bochsa, Frederick Lyster, a well-known manager and a musician of acknowledged ability, as well as the business head of the Anna Bishop Opera Company during its Australian tours, advanced the belief, since endorsed by others of her company, that Du Maurier found his original for Trilby O'Ferrall in Anna Bishop, and that of Svengali in the Italian, M. Bochsa. Mr. Lyster says in substance: "The book of 'Trilby' and the play as produced by Manager A. M. Palmer in New York seem to be founded on the career of Anna Bishop, for Svengali is simply an exaggerated presentation of M. Bochsa, her musical director, while the Madame of the story is a living replica of Lizzie Phelan, the companion and very shadow of the great singer for nearly forty years."

Mr. Lyster goes on to state: "The relations between the singer and the harpist were purely professional, yet his will dominated her actions. He rehearsed her songs in the strictest privacy, and when illness prevented Bochsa's presence at general rehearsals, Madame Bishop would also remain away, leaving me to rehearse

the band without her. On these occasions some of the smartees in the orchestra would remark 'Bishop's brains are sick abed.' Although the harpist's influence over the singer was evidently paramount, I never saw him descend to the slightest familiarities, either of speech or treatment. He was her *maestro*, her friend, her guide, and nothing more, while she was almost childlike in her meek submission and dependence upon him. Personally, she was a sweet, amiable woman, apparently devoid of will power, and without even the faintest sense of ambition. She sang and acted because she was told to do so, seemingly in a prolonged dream. Even when pitted by Bochsa against Jenny Lind, she appeared to take no interest in the rivalry, but obeyed and trusted in Bochsa and the management for the rest."

Madame Bishop first sang in New York at Tripler Hall, where the Broadway Central Hotel now stands, and later on at Palmo's, afterward Burton's Theatre on Chambers street, now occupied by the American News Company. Although the price of the best seats was only fifty cents and one dollar, the prima donna failed to draw, and the manager became a bankrupt. Madame Bishop then went to Philadelphia, and created a furore in Bellini's "Norma," and after prosperously touring this country, sailed for Australia under Fred Lyster's management.

While journeying the prima donna learned of the death of her husband, Sir Henry Bishop, and the following year she married Martin Schultz, a native American, sometimes called "The German Baron," in compliment to his rotundity. Later on she returned from a visit to London, and it was noted that a change had come over the entire personality of this artist, due possibly to being released from the almost supernatural control of Bochsa.

M. Louis Gaston Gottschalk, then a popular baritone in her company, and subsequently a *maestro* of great repute in Chicago, relates that during his eight months' membership in her company he found her to be a combination of wonderful art and dainty womanhood, brimful of interesting stories of her four trips around the world and of her shipwreck in the vicinity of Honolulu, which caused her to visit San Francisco and appear in English opera to recoup her losses.

The celebrated singer had also become an adept at repartee, and on one occasion on the Pacific Coast a rival singer, in the presence of some friends who had introduced her to Christine Nilsson, then in the height of her fame, remarked gushingly: "I am delighted to meet you, for I barely remember hearing your charming voice either at Stockholm or somewhere else nearly forty years ago." "Yes, my dear," responded Madame Bishop, laughingly, "isn't it delightful to possess such a memory, for we both must have been children then."

Madame Anna Bishop was a noble woman, a true artist, and a refined lady who lived to a ripe and respected old age.

ALBERT L. PARKES.

Upton Sinclair's remarkable book, "The Jungle," is to be immediately dramatized for the stage by the author in collaboration with Margaret Mayo, who made the excellent stage version of "The Marriage of William Ashe." George H. Brennan will produce the play in Chicago about September 1, and it will be brought to New York later in the season.

It is announced that Ellen Terry may tour America next season in Barrie's play, "Alice-Sit-by-the-Fire."

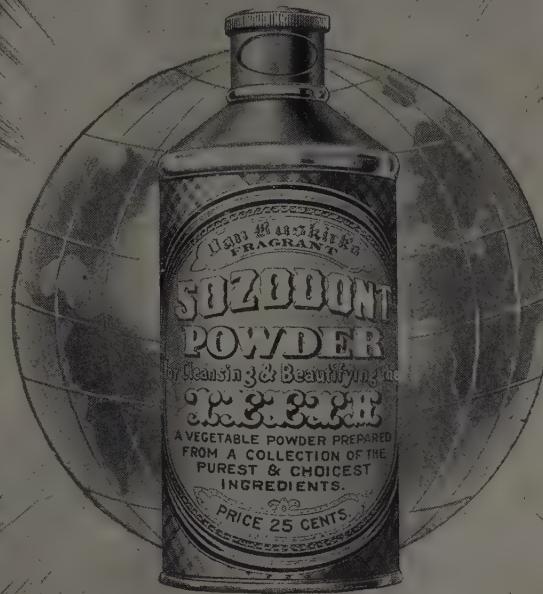


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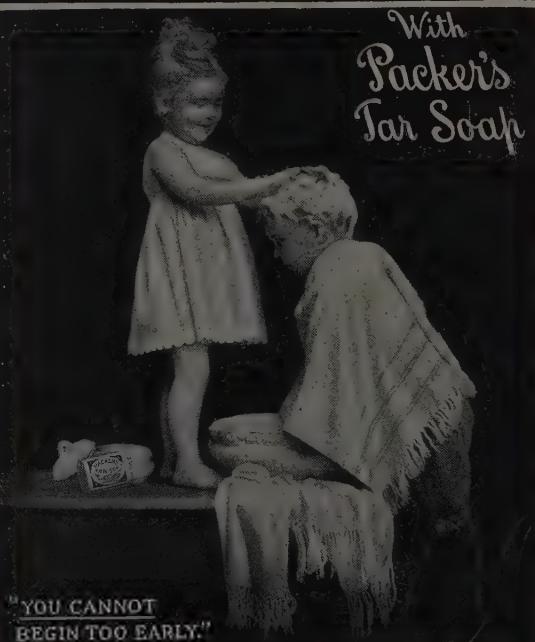
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## My Beginnings

(Continued from page 180.)

an excellent little actress, now the wife of Wilton Lackaye, was the soubrette of the company. She was sixteen. I was twenty. There were few persons in the company who were any nearer the age of discretion. Ten weeks of the forty-four were spent in the Jacobs-Proctor houses, which corresponded to the present Proctor's, having the same policy. We played every night and four matinées a week, so we were glad to go back to the one-night stands.

The next summer I went to Dayton to play in the stock company for the Soldiers' Orphans' Home. I played anything, everything. The first production was of an old play called "Wonder," and I had to carry Helen Tracy across the stage and recite blank verse and wear a yellow wig. I looked like a bowl of mush. More so when I carried Miss Tracy across the stage. Then, kind friends in front informed me, I looked like a bowl of mush with match sticks in locomotion.

The next season I went out with Effie Ellsler in a piece called "The Governess" at thirty dollars a week. The next summer I went back to Dayton, where I was promoted from utility to juvenile. The following season I went out with "Incog." Louis Mann and Clara Lipman were in the cast, also Miss Ellen Burg, who afterwards honored me by becoming Mrs. Edeson.

Several times, too, I had to choose between the company that paid good salaries and the company that gave good opportunities, and I invariably chose that which gave opportunity. Once I had to choose between going out with a musical comedy called "Nothing But Money" and the Boston Museum, with all of its opportunities for the schooling of young actors, and but half the salary. The situation was the more poignant because my fiancée was the star of the company and was inclined to be hurt by my decision to go to the Museum. But it all turned out well because the company came in eighteen weeks and Miss Burg came to Boston and we were married. I regard that season with the Boston Museum as the most valuable I ever had, although the fine old institution was then in its decadence. James A. Herne taught me more than any other man in the profession. He was putting on "Sag Harbor" and I learned from him invaluable lessons about what not to do, to take my time, to think first, then speak. Usually with us actors it is the reverse. We speak, then think.

My father, too, when he attended rehearsals gave me suggestions more pointed than welcome. Once I recall he disappeared after the first act.

At home that evening I said: "What became of you, Dad? I saw you and then missed you."

He sighed deeply. "My boy," he said, "I couldn't make out what you were playing. Did they cast you for a windmill?"

After another season at Dayton, Ohio, when I played juvenile leads, I was engaged for the Empire Stock Company, with which I remained for five years. I played any or every sort of a part, having my mind's eye constantly on a better one. The last season at the Empire we played "Under the Red Robe" and I wanted to understand the leading man.

"You have enough work to do without that," said Mr. Charles Frohman. "Besides, Mr. — is on salary and not working. Naturally, if there is any need of an understudy, he will have to play the part." When the emergency came Mr. — played the part only twice and I played it after two days' study. When I opened with the Empire Stock I played the part of a flop of twenty, and when I closed I was playing a man of sixty-five. I had advanced forty-five years.

Then followed the rôle of "The Little Minister" and the lover in "The Climbers," the king in "Mistress Nell," then the starring tour in "Soldiers of Fortune," in "Ransom's Folly" and "Strongheart."

And next? I had always said that I should like to act well enough to please my father. He died seven years ago. Then I was ambitious to please my wife. Mrs. Edeson learned acting in the German schools. Her standards were high. Every evening after the play we used to go over and over the evening's performance.

She would say to me: "You did that. Why?" And I had to be able to give a reason. If not I had to do something else for which I could give a reason. Since I have lost my beloved wife, my dearest wish is to approach as nearly as I can her splendid standards.

The philosophy I deduce from my own career, which is still only a beginning, is "Hustle." Not only hustle for an engagement but afterwards. Hustle to make the part better and better. Never stop hustling.

### The Marionette Shows

(Continued from page 176.)

eyed Italian, one Signor Sottosstroro, who is at once stage manager and business director, took us behind the scenes and introduced us to the region back of the footlights. The stage is small, giving credence to the illusion that the figures are life-sized. Behind the back-cloth or drop is a bench upon which the operators, unseen by the audience, stand and manage the puppets. At the entrance to the greenroom, we stopped appalled, for at first glance it would seem that we, mere mortals, had unwittingly blundered into fairyland or into some old hall of romance. But our guide walked forward unfearful and beckoned us to follow. All about hung knights and ladies in solemn conclave, regarding us with round-eyed wonder. Signor Sottosstroro pointed out some of his favorites and said that there were three hundred figures in that one room. The manikins are from two and a half to three feet high, fashioned from a light wood with jointed limbs and vividly colored faces. The bodies are sometimes of wood and sometimes of cloth stuffed with sawdust.

Beyond this greenroom of romance is the workshop of Signor Cureri, the artist-mechanic.



One of the actors

From this four by six foot apartment are turned out in one month more finished actors than all our dramatic schools produce after years of rehearsal and study. The manager has no personal caprice to contend against. So long as he has a knife and a piece of lumber no Trust can handicap his art. Unaided, Signor Cureri carves the figures, paints them, designs and makes their costumes, hammers into wonderful patterns their armor from sheets of brass, welds their swords and sends them forth fully equipped. Pink-cheeked ladies, wonderfully gowned, leave his shop and the black-robed villains are no worse than they are painted. Around his walls, like the fateful room of Bluebeard, hang bodiless heads with unblinking eyes. They represent the characters at different stages of their lives and can be screwed on to the bodies as the characters advance in years. In one corner were two courtly figures in close communion and we felt like apologizing for having interrupted a tête-à-tête.

We left the Marionettes with the feeling of having taken a journey into the past. We had found a survival of the earlier daylight and illusion which the Italian actors of the Impromptu had made possible. We had dwelt for a time away from the sounds and rush of prosaic commercialism, in the temple of limitless imagination. To the novelty seeker with the jaded appetite, to the archaeologist interested in the permanence of a type, to the student of human nature, who would see an audience swayed by a crude illusion, to these, and to the lover of childhood joys, we would say visit the quaint little Marionette theatres, which are so near your doors and yet of which one hears so little. The trip down town is not a difficult one and is well worth the effort.

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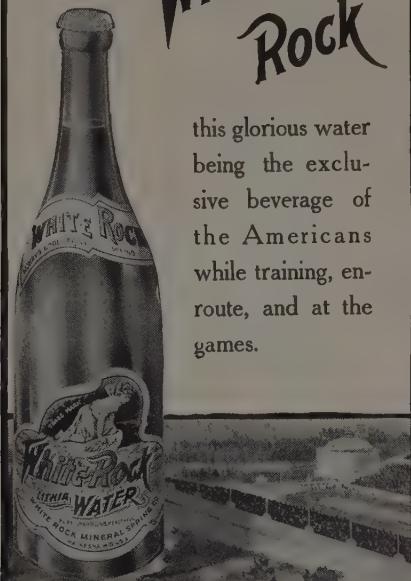
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## Queries Answered

*The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.*

D. N.—Q.—Have you published pictures of Robert Edeson in "Strongheart"? A.—See our January and September numbers, 1905.

M. W. Z.—Q.—Have you had an interview with Edwin Arden? A.—See the September, 1905, number.

H. L. T.—We have never published an interview with William Gillette, or an article on his career, but one on his North Carolina home appeared in the February number, 1906.

C. T. Z.—We know of no London publication similar to this magazine.

Mrs. H. F. Potts, No. 7 West 92d street, New York City, will be glad to exchange duplicate programmes.

J. K. D., Brooklyn.—For obvious reasons we cannot select a vocal teacher for you. There are singing teachers connected with the various dramatic schools; for the addresses of these schools consult our advertising columns.

F. B., Ossining.—Q.—Where was Maude Adams born? A.—In Salt Lake City. Q.—Where can I get pictures of her, and at what price? A.—Write to Meyer Bros. & Co., 26 West 33d street, New York City. Cabinets from fifty cents up, and a few old reprints at ten cents each.

Beartrice Allen.—Q.—Will you publish scenes from "The Mountain Climber," in which Francis Wilson played this season? A.—A picture of Mr. Wilson as Montague Sibley in this piece appeared as the title page for the April number this year. Q.—Have you ever published a picture of William Lewers in the same play? A.—We have not. We may. Q.—Will you publish a picture of William Gillette? A.—Pictures of Mr. Gillette have appeared repeatedly in this magazine. See November, 1901; July, 1902; January, 1904; May and September, 1905, and January, 1906.

C. Graham.—Q.—In what year did Stuart Robson die? A.—In 1903.

G. R.—Q.—Where can I secure large and small photos of Mr. Edeson in "Strongheart," and at what price? A.—From Meyer Bros. & Co., 26 West Thirty-third street, this city, from fifty cents up.

Miss E. C., Valdosta, Ga.—Q.—What is the price of cabinet photos of Julia Sanderson, Vivian Brewster and Arnold Blake? A.—Fifty cents each. This is also the price of photos of Elsie Janis in "The Vanderbilt Cup" and of Miss MacLean. Write to Meyer Bros. & Co., 26 West 33d street, city.

Devoted Reader, Providence, R. I.—It is largely a matter of opinion which are the most successful roles of any actor or actress, but among the greatest of the ones you ask for would probably be placed these: Mrs. Fiske—Tess in "Tess of the D'Urbervilles"; Leah in "Leah Kleschna"; Becky in "Becky Sharp." Of Richard Mansfield—Brummell in "Beau Brummell"; Prince Karl; Baron Chevrial in "A Parisian Romance." Sarah Bernhardt—Fedora, Tosca, Camille, and Magda in the plays of those titles. Mrs. Patrick Campbell—Magda, the Second Mrs. Tanqueray, in the plays of those names. Mrs. Ebsmith in "The Notorious Mrs. Ebsmith," and the title role in "The Sorceress."

N. P. H.—Kindly give me an account of the career of William Farnum? A.—He made his first New York hit as "Ben Hur" in the play of that name. Since then he has played with his own stock company in Rochester and Buffalo, appeared in "The Prince of India," and will have a stock company in Cleveland, Ohio, this summer. Q.—Are Dustin Farnum and Marshall Farnum related to him? A.—They are. The former is his brother.

M. H. S.—Q.—What numbers have you printed pictures of Grace Elliston in "The Lion and the Mouse" and scenes from that play other than the frontispiece in the December, 1905, number of the THEATRE MAGAZINE? A.—January, 1906. Q.—Will you ever publish an interview with her? A.—Possibly. Q.—In what plays has she appeared before "The Lion and the Mouse"? A.—In "Americans at Home," "The Blot on the Scutcheon," etc.

C. M., Washington, D. C.—Pictures of Edna May have appeared in this magazine for May, 1901; September and November, 1904; September, October and November, 1905.

Florodora, Philadelphia.—Q.—Where can I buy scenes from "Man and Superman," also "Strongheart"? A.—A scene from "Strongheart" was published in the March, 1905, number; scenes from "Man and Superman" in October, 1905. They may be had at this office.

M. J., Philadelphia.—Q.—Have you published scenes from "Forty-five Minutes from Broadway"? A.—One in February last.

K. S. M., Toronto.—For the addresses of teachers of dramatic reading in Boston or Philadelphia, we refer you to our advertising columns.

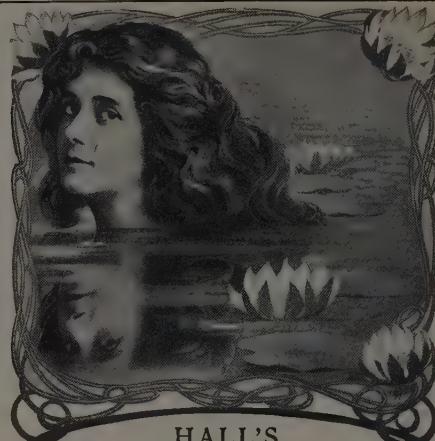
Mrs. McCully, Coffeyville, Kas.—Perhaps the greatest American actors and actresses would be as follows: The elder Booth, and Edwin Booth; Edwin Forrest, John McCullough, the elder Wallack, Lester Wallack, Charlotte Cushman, E. L. Davenport, Fanny Davenport, Charles Thorne, Clara Morris, Thomas Jefferson, Laura Keene, John E. Owens, Eliza Riddle, Mrs. George Barrett, Eliza Logan, William Barrett. We do not mention any of those now appearing in public.

H. C. C.—Your questions are difficult to answer. It is almost impossible to state a time after which it would be useless to leave a manuscript with a manager, for there might be circumstances which made it difficult for him to report upon it at once. It is customary to send a receipt for such manuscripts, although it is not always done. No, we can see no good in leaving it for months, the length of time it is kept hardly indicating favorable chances of its acceptance; rather the reverse. After a month or two, we should advise you to write about it. Often better results are obtained by sending manuscripts to actors or actresses directly, if they are sufficiently prominent.

Eugene Steele.—For dramatic schools in Chicago and Detroit consult our advertising columns.

V. M. S.—For pictures of Walter Ware write to Meyer Bros. & Co., 26 West Thirty-third street, this city.

Consuela, Memphis, Tenn.—"The College Widow" recently closed in this city after a season on the road. Q.—Give the original cast of "Strongheart." A.—Taylor, Macey Harlan; Ross, Richard Sterling; Reade, Taylor Holmes; Thorne, Sydney Ainsworth; Frank Nelson, Francis Bonn; Dick Livingston, Henry Kolker; Soanatash, Robert Edeson; Mrs. Nelson, Jane Rivers; Molly Livingston, Louise Compton; Dorothy Nelson, Percita West; Nash Harrison Ford; Tad, Charles Sturgis; Josh Lawrence Sheehan; Benton, B. F. Small, Jr.; Buckley, Edmund Breece; Farley, Madison Smith.



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M. E. T.—Q.—Have you ever interviewed E. S. Wilard? A.—Yes, in February, 1902, number.

A Constant Reader, Norfolk, Va.—Q.—Will you publish a picture of Adelaide Thurston? A.—A picture of her as "Polly Primrose" appeared in this magazine for November, 1903. Q.—Will you have an interview with her? A.—We cannot say.

E. B., Philadelphia.—We have repeatedly given directions as to the best manner of applying for a chorus position. The agencies charge half of the first week's salary when they secure positions for applicants. Salaries range from twelve to twenty dollars a week. Q.—Have you ever published any scenes from "Strongheart"? A.—In the March number, 1905. Q.—Have you given an interview with Mr. Edeson? A.—See December, 1902, number.

J. Bain, Augusta, Ga.—Q.—Have you published pictures of Ralph Kellard? A.—No. Q.—Of William E. Bonney? A.—No. Q.—Have you published photos of Miss Charlotte Walker? A.—In the December, 1903, and July, 1905, numbers. Back numbers of this magazine may be had at the office. Q.—Have you published scenes of "Texas"? A.—We have not.

H. M.—Q.—Who pays for the costumes worn in musical comedies or other plays? A.—The costumes for musical comedies and comic operas are usually furnished by the management. In dramas they are usually, though not always, furnished by the actors themselves.

L. E. M.—Q.—What is Eleanor Robson playing, and is Frank Mills her leading man? A.—Miss Robson is playing "The Girl Who Has Everything," by Clyde Fitch, and "Susan in Search of a Husband," by Jerome K. Jerome. Her leading man is Frank Worthing.

No Name.—Q.—Are William and Dustin Farnum related? A.—They are brothers. Q.—Will you publish pictures of Mabel Barrison John Slavin and Mabel Hollins? A.—Scenes from "Babes in Toyland," in which Miss Barrison appeared, were published in this magazine for August, 1903; of Mr. Slavin in "The Wizard of Oz" in August, 1902.

Mary Stuart.—Probably the manufacturers of the curtains in the theatres you mention did not think it necessary to label the asbestos. One of them is most certainly of that material, as that theatre is considered one of the safest in the city.

G. H. F., Ottawa.—Q.—In what number did you interview Mr. Herbert Kelcey, and where can I obtain a copy of the number, and at what price? A.—In May, 1902. Copies may be had at this office, price \$1.50.

P. J. W.—Q.—Will you publish a picture of Sarah Bernhardt as "Fedor?" A.—One appeared in "The Players' Gallery," as the first numbers of this magazine are called. Q.—Who was "Peter Pan" in London. First Nina Boucicault and later Cissie Loftus. Q.—Will you publish pictures from "The Galloper," "Clarice" and "George Washington, Jr.?" A.—We may do so of the first two plays. One scene from the last appeared in this magazine for April last.

L. Clews, Washington, D. C.—Q.—Is William Lewers now playing in "The Mountain Climber"? A.—He is at the date of going to press. Q.—Is "The Embassy Ball" a success in New York? A.—It was not a great success, and was withdrawn from Daly's Theatre on April 21.

X. Y. Z., Honesdale, Pa.—Q.—Can you tell me where I can obtain a miniature of the gold statue, which was on exhibition at the World's Fair, of Maude Adams? Small ones were made and sold at the time. Perhaps some THEATRE reader would have one to sell? A.—We cannot tell you. Can any reader give any information on this subject? Q.—Who is the Ada Patterson who writes articles in your magazine, an actress or friend of them? A.—Miss Patterson is a well-known professional journalist of this city. Q.—How long will Maude Adams play "Peter Pan"? A.—She has closed for the season.

Mrs. Mac, New Orleans.—Q.—Have you published pictures of the following actors, and if so in what numbers? Al. H. Wilson? A.—No. Wright Lorimer? A.—April, 1904. Chauncey Olcott? A.—December, 1902; January, 1904; August, 1905, and the October cover picture for 1905.

Constant Reader, Kansas City, Mo.—Q.—At what time of the year do managers of theatrical companies begin to organize for the following season, and how would a young man with no experience proceed to secure a position? A.—The leading parts for the large companies and some of the smaller ones are usually arranged for in May or June for the following season. In the smaller companies and for trifling parts engagements are often made in August and September, seldom later. To secure a position will require much effort on your part, since you are without experience. Go to see managers and try to persuade them of your ability, and visit the chief dramatic agencies as well.

#### A New Musical Manager

An important accession to the ranks of American musical managers is Ernest Urchs, the general representative of Steinway & Sons, who, while retaining his accustomed activities, will have charge of the firm's concert and artist department. This move results from the appearance in this country last winter of Lhevinne, the great Russian pianist. Charles H. Steinway, one of the keenest judges of piano talent in the world, recognized Lhevinne's paramount importance as a virtuoso and arranged to tour him during the coming season, confident that he would duplicate the sensational success achieved by his countryman, the great Rubinstein, under Steinway management thirty years ago. Mr. Urchs, who will have entire charge of Lhevinne's first transcontinental tour, as well as the interests of the many other artists connected with the house of Steinway, has had large experience in the handling of great musical undertakings. He was chairman of the great four days musical festival in the Metropolitan Opera House in 1889. He was an active manager of the New York Arion Society's successful European concert tour in 1892, and he was executive head of America's greatest Saengerfest held in Madison Square Garden in 1894.

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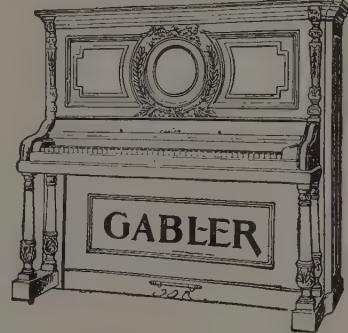
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215 Washington St., New York  
MANUFACTURERS OF SOZO-DENT

### Mme. Bernhardt in California.

(Continued from page 183.)

of the company that I saw her first. Bernhardt off the stage is a very different woman from Bernhardt on the stage. Though smooth and fair, her face betrays, if not her entire age, at least a goodly part of it. Off the stage she gives the impression of a much larger woman than when seen in the glow of the footlights, and the long lines of the lithesome and sinuous figure are quite lost beneath the voluminous draperies of her street clothes. She wore a morning gown of changeable taffeta in a grayish mulberry shade with long dust cloak to correspond, the swirling skirt and triple capes of which, inflated in the stiff breezes from the sea, made her appearance even more commanding. Her face, with its halo of fluffy light hair, was shaded by an immense picture hat of mulberry red chip upon which drooped four large ostrich plumes confined with a knot of gold lace.

Before partaking of the shrimps, sand dabs, veal cutlets and champagne which her physician had ordered for the artist's breakfast, the little party went at once to the Oriental exhibit where the actress, now all woman, purchased a half dozen rich Japanese house robes and several necklaces of jade and amber and turquoise, and an old Japanese print or two. A beautiful demilength coat of Japanese brocade was presented to Bernhardt by the Japanese merchants, and in the final scene of "Camille" that afternoon she wore the coat.

After completing her purchases, followed by two or three hundred people trailing in her wake, the artist and her company enjoyed the unique experience of breakfasting in the novel ship hotel, the "Cabrillo," which is the perfect facsimile of a ship riding at anchor. In her after breakfast fishing, Mme. Bernhardt showed all the eagerness of a child.

Either on the stage or off the stage, Sarah Bernhardt's voice is the most wonderful thing about her. It is a voice that, once heard, can never be forgotten. It is a young voice, vibrating with magnetism and music and youth, yet filled with all the power and the passion of a woman to whom no emotion is unknown. The dramatic power, the acting in the voice are marvelous. The whole story of the play can be read in its matchless tones. There is lure and lull and caress in it; one moment it is eloquent with love and tenderness, the next it can change in a flash to anger and jealous hatred, and there is the venom and the hiss of a serpent in it. In the renunciation scene in "Camille" or "La Dame Aux Camillas," as Bernhardt prefers it called, the throbs of a tortured and breaking heart seem beating in that voice. Despair and anguish speak in the voice in the inquisition trial scene in the fourth act of "La Sorcière." In the rage and fierce vengeance of Flora Tosca, as she plunges the knife into Scarpia's breast, the hoarse and guttural snarl of a wild animal thirsting for blood, issues from that slim, white throat. I could not help wondering if Bernhardt did not study her voice work with the fierce pets of her famous menagerie.

Though her form has lost much of its suppleness and lithe, panther-like grace, the eyes and the voice are still the same, say those who saw her twenty years ago. The flash of those long, slanting, Bernhardt eyes is dazzling, and they seem to pierce one with their brightness. They are still the eyes of a young woman. Her arms, too, are firm and white and beautifully shaped like a girl's, and the slim wrist and taper fingers loaded with jewels are still charming. Bernhardt has an almost barbaric fondness for quaint jewels and the setting of her rings, many of which were of blue green turquoise, reached to the second joint of her long, white fingers.

After completing her American tour the actress will return to her beloved Paris, where she is to appear in "The Theatre," a new play written for her by Rostand, author of "Cyrano de Bergerac."

GRACE HORTENSE TOWER.

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## Stage Directors

(Continued from page 189.)

Freeman does not figure as prominently in the East as heretofore. A graduate of the Viennese theatres, Freeman was regarded as a terror. His methods were severely sharp, but his results stamped him as an artist in his line. H. A. Cripps, who figures with De Wolf Hopper and Al Holbrook, now in charge of the stage at Joe Weber's Music Hall, are well known in their line.

Three of America's prominent playwrights always take an active part in the staging of their own plays. Clyde Fitch's touch is manifest in every new piece he brings out. He is particularly happy in the development of business for his society dramas, and the little details which he imparts, so true to life, are tremendous factors in the compelling force of the stage pictures he presents. Augustus Thomas, he was once an actor, and so, too, was and is Edwin Milton Royle, complete a trio, who, knowing what they want, are able to effectively represent to their players just how to accomplish the required ends. In the old days of the drama the managers of playhouses were themselves stage managers of no mean importance. But the new condition of affairs has largely changed all this, and to-day there are about only three or four who assert any direct influence as to how the action of the plays shall be presented.

The preliminaries of a production are always left by Charles Frohman to his assistants, but when matters are well advanced he looks them over carefully and many valuable suggestions are the outcome of his rare and ripe experience with the works of almost every writer of prominence.

That fiery young Lochinvar, who came out of the West, W. A. Brady, always takes an active part in his own productions. He has a keen insight for dramatic effects, and possesses in the main a good deal of that communicable enthusiasm that makes Belasco's influence so potent. An actor, too, Brady is a whole company of understudies in himself, and many is the breach he has healed by his ready capacity to jump in and fill up in an emergency.

R. A. Roberts and Frank Hatch are specialists in melodramatic productions, and for a Shakespearian effect Ben Greet and E. D. Lyons may always be relied upon.

For general stage management, with a more particular leaning towards the drama and comedy of to-day, a half dozen experts are ready at hand. Victor Mapes, one of the youngest of them, has already done excellent work. While not born to the profession he has made it a systematic study in connection with his labors as a playwright. Max Figman is another who has had considerable success in this field. He has been responsible for a number of important metropolitan productions.

George Foster Platt is a young man who has recently come to the front. "The Man on the Box," "The Prince Chap" and "The Triangle" were all staged by him and showed a progressive thought working on new and original lines. Charles Cartwright, the English actor, has staged pieces here since he came to play in "Leah Kleshna," and next year will be the stage director for Eleanor Robson's permanent season in New York. W. H. Post has had a wide experience, and so, too, have Walter C. Bellows and Percy Winter in a little of everything.

Mr. Mansfield is often pictured as a man of irascible moods, and many are the stories retailed of the iron hand he wields at his rehearsals. It is certainly true, however, that what he wants he gets whether the persuasion he uses be gentle or fierce. He has, however, a fine artistic instinct and the fact is potent in almost every production which he presents. Of the feminine side of the medal Mrs. Fiske stands pre-eminent. Having spent her entire life on the stage, there is not a trick or a device of which she is not mistress, and many a feeble MSS. has been licked into actable shape through her ministrations. Hers is a practical knowledge and what she elects to have done has always a good and sound reason behind it. E. H. Sothern takes an active part in the way his plays are put on the stage. An earnest student of his art he studies up his subjects in a most thorough manner and embellishes the action of his plays with much original matter. There are those who allege that he is rather inclined to overdo, and that the over-elaboration of his business retards rather than illuminates the movement. James K. Hackett largely runs his own stage and so does Arnold Daly, but a Shaw comedy—Mr. Daly's specialty—in view of the explicit stage directions of the author is not a difficult thing to put on. Henry Miller, too, is another actor-manager whose powers of stage production are excellent.

EDWARD FALES COWARD.

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## New Dramatic Books

THE FAITHLESS FAVORITE. A mixed tragedy by Edwin Sauter. Published by the author, 1331 N. Seventh street, St. Louis.

This drama concerns Edgar, King of England; Athelstan; Kepic; Dunstan, Archbishop of Canterbury; Offa, a wicked monk; Hako; Ina, steward to Olga; Inulf, a minstrel; Athelwold; Elfrida, a Saxon beauty, afterwards Queen; Rowena; Elfwine; Osburga, a reputed witch living in a cave, and other people of a remote period in English history, the mere antiquity of whose names might possibly arouse the interest of some reader. The play itself will interest those students of the drama who wonder at the facility of some writers in blank verse and the imagery commonly employed to give every appearance of the work of genius. In point of fact, it is the common delusion of all people who write plays in blank verse that they are possessed of the Divine spirit. That this writer is convinced that he himself is a most extraordinary but neglected man is apparent in his own expressions. He adds a personal postscript, entitled, Schediasm, to the volume, in which he complains of this neglect, and directly and indirectly asserts his superior qualities. It certainly is his inalienable right to compose plays concerning Athelwold or anybody else, but it is wasted labor. People who publish their lucubrations at private expense are bound to imagine that they are erecting a monument more enduring than brass, and that if their genius is not discovered in the present living moment, it will be at some indefinite time in after ages. It is not improbable that this is invariably mistake. The writer of this play has ability and a certain skill which, if supplied with any common sense, might bring him distinction. Conventional as is the form that he employs, he is unconventional in his utterances, sometimes expressing himself in terms that are forbidden to modern print.

PLAYWRIGHT AND COPYRIGHT IN ALL COUNTRIES is the title of a book by W. Morris Colles and Harold Hardy, which will be published shortly by the Macmillan Co.

The work is intended as a practical guide to dramatists and theatrical proprietors, showing the formalities required by the law of every country throughout the world where playwright and copyright have a marketable value, so that anyone not learned in the law may be able to see at a glance how to secure international copyright protection.

THE LION AND THE MOUSE which, as a play, is having such extraordinary success on the stage, has been re-written in story form and will be published as a novel in August by the G. W. Dillingham Co.

Joe Weber has made a welcome innovation at his popular Music Hall in the form of furnishing his patrons with an attractive, artistic and clean program. For years the programs provided in the New York theatres have been unsightly, uninteresting and inartistic, and often the ink on them was so fresh that it soiled the gloves or hands of those who used them. Harrison Grey Fiske, at the Manhattan Theatre, was the first to get out a program on which some pains, both editorial and mechanical, had been spent, and now Mr. Weber has gone his fellow manager one better. The new Weber Music Hall program, published by the National Publicity System Co., consists of thirty-eight tinted and specially designed pages, between covers artistically done in colors, and there is considerable interesting reading matter inside to keep the theatre-goer busy between the acts.

### Books Received

Lady Baltimore, a novel by Owen Wister. New York: The Macmillan Co. \$1.50.

Sarah Bernhardt Brown, a story by Charles Felton Pidgin. Boston: The J. K. Waters Co.

The District Attorney, a novel by William Sage. Boston: Little, Brown & Co. \$1.50.

The Wire Tappers, a novel by Arthur Stringer. Boston: Little, Brown & Co. \$1.50.

The Fortune Hunter, a novel by David Graham Philpotts. Minneapolis: Bobbs, Merrill Co. \$1.50.

Breakers Ahead, a novel by A. Maynard Barbour. Philadelphia: J. B. Lippincott Co. \$1.50.

The Green Room Book, or Who's Who on the Stage, edited by Bampton Hunt. New York: Frederic Warne & Co. \$1.50.

Vanity Square, a novel by Edgar Saltus. Philadelphia: J. B. Lippincott Co. \$1.50.

The Way of the Gods, a novel by John Luther Long. New York: The Macmillan Co. \$1.50.

## The Career of Henrik Ibsen

Henrik Ibsen, the distinguished Norwegian dramatist, who died on May 23 last and whose claims to immortality as a playwright and philosopher are considered on another page of this issue, was born at Skien, Norway, March 20, 1828. He came of a family of sailors, and he had Scotch and German blood in his veins in addition to his native Norwegian. He was only eight years old when his father met with serious financial reverses and the family experienced extreme poverty until Henrik attained his fourteenth year. After receiving but a scanty education, the boy was apprenticed to a druggist in which business he remained for six years. He had always shown a veritable rage for scribbling, and after several successful attempts at verse making he began to write plays. In 1849 he wrote his first drama, "Catalina," which attracted the attention of the critics, who commented on it favorably. The following year he went to the University of Christiania, where he registered as a medical student, but while he read for medicine, he studied stage technic and soon afterwards produced a second piece called "The Warrior's Mound." Then for a time he became interested in journalism, but this was only a makeshift. His thoughts and tastes invariably turned towards the stage, and about 1852 he was made the director of the theatre in Bergen. All this time he persevered in writing plays and in 1856 his first national drama, "The Banquet of Solhang" met with great success. In 1857 he was called to the post of director of the Norwegian theatre in Christiania, and while holding this post he wrote several other plays. The theatre failed in 1862, and having been refused a government pension he left his native country in great bitterness and proceeded to Rome, where he produced his play "Brand," an attack on Norwegian society, which created an immense sensation. He remained abroad ten years, after which he returned to Norway.

In the introduction to the recently published "Letters of Henrik Ibsen" there is this passage, which gives some idea of Ibsen, both as a youth and as a man, and also of his attitude to his own family:

"Ibsen left Skien and his father's house at an early age. After his confirmation, at the age of fourteen, he was obliged to support himself, as his family's once ample means were entirely exhausted. He was taken into the employment of the apothecary at Grimstad, with whom he remained for six years (1844-1850), first as apprentice and then as assistant. To Skien he returned only to spend short holidays; and his connection with his family became slighter and slighter as the years passed. As a grown man, he never wrote to his parents. We know of two reasons for this. In the first place, many years passed before he was in a position to help his family, and when he did reach that position he was already 'half a stranger' to them. In the second—and here we doubtless have the chief reason—he felt that in the course of his development he had acquired a new basis for his spiritual life, in a totally different sphere from that in which ideas moved at home; and to him, with his imperious craving for 'completeness,' a half understanding was intolerable. In his father's house, strict biblical piety reigned, whereas he himself had cast off the yoke of every outward authority, and valued freedom of thought above all else. Ibsen regarded talent not in the light of a property, but of a duty, and when he separated himself from his parents and other relations, he did it for the sake of his life work. The step was an outcome of that 'full-blooded' egoism about which he once wrote to George Brandes, which forced him for a time to regard what concerned himself as the only thing of any consequence, and everything else as non-existent.' Here we observe in Ibsen himself a good deal of 'Brand.'

"It was, to take the matter from the other side, quite natural that the uncompromising radical principles which displayed themselves ever more clearly in the young author's works should alienate his family from him. But there was never any actual breach. And there was one of his family with whom Ibsen always kept up some connection, namely, his sister Hedvig, who married Captain Stousland, of Skien, of the merchant service. It was this sister whom he took as a model for the beautiful child-character, Hedvig, in "The Wild Duck," and it was of her Bjørnstjerne Bjørnson said, that after making acquaintance with her, he understood how much of Ibsen's inclination to mysticism was hereditary. A woman of delicate, warm feelings and much strength of character, she gradually attained a standpoint of gentle, considerate tolerance; she was able to understand her elder brother's spir-

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**THE THEATRE MAGAZINE**

PAUL MEYER, ADVERTISING MANAGER

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(Continued on page xi.)

## Plays, Season 1905-06

We give herewith a list of the new plays produced in New York City, from August, 1905, to June, 1906. The biggest successes of the season, judging by the length of their respective runs, have been: 1st, "The Music Master," 421 times (2nd year); 2nd, "It Happened in Nordland," 259 times (2nd year); 3rd, "Peter Pan," 223 times; "The Squaw Man," 222 times; "The Lion and the Mouse," 211 times; "The Girl from the Golden West," 192 times; "Man and Superman," 192 times. The other runs, alphabetically arranged, were as follows:

Abyssinia	Majestic	Feb.	20	31
Alice-Sit-by-the-Fire	Criterion	Dec.	25	51
American Lord, The	Hudson	Apr.	16	32
As Ye Sow	Garden	Dec.	25	34
Aspirant, The	Princess	Mch.	19	1
Babes and the Baron, The	Lyric	Dec.	25	45
Bad Samaritan, The	Garden	Sept.	12	15
Beauty and the Barge, The	Lyceum	Sept.	6	12
Before and After	Manhattan	Dec.	12	72
Best Man Wins, The	Empire	Nov.	22	1
Bishop, The	Princess	Feb.	12	8
Braiser Diamond, The	Madison Sq.	Jan.	8	32
Brown of Harvard	Princess	Feb.	26	101
Case of Arson, A.	Madison Sq.	Jan.	8	32
Cashel Byron's Profession	Daly's	Jan.	8	16
Clansman, The	Liberty	Jan.	8	51
Comin' Thro' the Rye	Herald Square	Jan.	9	34
Conqueror, The	Empire	Jan.	11	1
Cousin Louisa	Daly's	Apr.	30	8
Crossing, The	Daly's	Jan.	1	8
Daughter of the Tumbrils, The	Madison Sq.	Feb.	5	8
De Lancey	Empire	Sept.	4	68
District Leader, The	Wallack's	Apr.	30	8
Dolce	Manhattan	Apr.	24	4
Duel, The	Hudson	Feb.	12	73
Don Carlos	New Amsterdam	Mch.	19	6
Earl and the Girl, The	Casino	Nov.	4	148
Easy Dawson	Wallack's	Aug.	22	56
Edmund Burke	Majestic	Oct.	2	28
Embassy Ball, The	Daly's	Mch.	5	48
Fair Exchange, A.	Liberty	Dec.	4	21
Fascinating Mr. Vanderbilt	Daly's	Jan.	22	4
Fool's Folly, The	Empire	Feb.	15	4
For Love's Sweet Sake	Princess	Feb.	12	12
Forty-five Minutes from Broadway	New Amsterdam	Jan.	1	90
Free Lance, The	New Amsterdam	Apr.	16	35
Fritz in Tammany Hall	Herald Square	Oct.	16	43
Galloper, The	Garden	Jan.	22	76
Gallops	Garrick	Feb.	12	65
George Washington, Jr.	Liberty	Feb.	12	81
Gingerbread Man, The	Empire	Dec.	25	New York (8).
Girl of the Golden West, The	Belasco	Jan.	14	192
Greater Love, The	Madison Sq.	Mch.	19	31
Grierson's Way	Princess	Jan.	18	12
Ham Tree, The	New York	Aug.	28	90
Happyland	Lyric (82)	Oct.	12	1
Her Great Match	Casino (88)	Mch.	12	1
His Majesty	Majestic (16)	May	7	136
House of Silence, The	Criterion	Sept.	4	93
Images of the Mind	Majestic	Mch.	19	24
It's All Your Fault	Savoy	Jan.	23	4
John Bull's Other Island	Empire	Nov.	22	1
Julie Bon-Bon	Savoy	Apr.	2	31
Just a Joke	Garrick	Oct.	10	13
La Belle Marseillaise	Field's (98)	Jan.	1	1
Labyrinth, The	Garrick	Sept.	9	116
Land of the Free, The	Madison Sq.	Feb.	12	8
Lifting the Lid	Knickerbocker	Nov.	27	29
Lincoln	Herald Square	Nov.	27	16
Lion and the Mouse, The	Hudson	Apr.	5	1
Little Gray Lady	Aerial Gardens	June	5	72
Lucky Miss Dean	Liberty	Mch.	26	21
Madeleine	Lyceum	Nov.	20	211
Maker of Men, A.	Garrick	Feb.	12	8
Man and Superman	Hudson	Sept.	5	192
Man on the Box	Mad. Sq.	(115), Oct.	2	1
Men Who Told the Truth, The	Yorkville (8)	Jan.	8	123
Man Who Was, The	Princess	Mch.	9	1
Mary, Mary Quite Contrary	New Amsterdam	Dec.	18	7
Mary versus John	Garrick	Dec.	25	30
Marriage of Wm. Ashe, The	Manhattan	Sept.	11	12
Mayor of Tokio, The	Garrick	Nov.	20	40
Measure of a Man, The	Empire	Feb.	4	50
Mexicana	Lyric	Jan.	1	1
Miss Dolly Dollars	Knick'b'k'r (42)	Sept.	4	29
Mistakes Will Happen	New Am. (14)	Oct.	16	56
Mlle. Modiste	Garrick	May	14	8
Monna Vanna	Knickerbocker	Dec.	25	149
Moonshine	Manhattan	Oct.	23	50
Music Master, The	Liberty	(37), Oct.	30	1
Mountain Climber	Majestic (16)	Dec.	23	53
Mr. Hopkinson	Bijou	Sept.	2	158
Mrs. Warren's Profession	Criterion	Mch.	5	79
Pearl and the Pumpkin, The	Savoy (57)	Feb.	12	113
Peter Pan	Field's (56)	Mch.	31	113
Player Maid, The	Garrick	Oct.	30	1
Piper's Pay, The	Empire	Jan.	11	1
Prince Chap, The	Daly's	Apr.	23	8
Prodigal Son, The	Empire	Dec.	7	1
Queen's Messenger, A.	Carnegie	June	3	1
Redemption of David Corson	Criterion	Dec.	25	81
Redskin, The	Broadway	Aug.	21	72
Rogers Brothers in Ireland	Empire	Nov.	6	223
White Cat	Liberty	Oct.	13	1
White's, Sept.	Empire	Nov.	22	1
Yorkville (8)	Webber's (74)	Oct.	2	114
New Amsterdam	Empire	Sept.	4	42
New York (50)	Empire	Dec.	7	1
New York (50) Jan.	Majestic	Jan.	8	16
Redskins, The	Liberty	Mch.	1	26
Rogers Brothers in Ireland	Liberty	(50)	Sept.	4
New York (50) Jan.	New York	Jan.	29	106

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Casino	Apr.	7	50
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Squawman, The	Wallack's	Oct.	23
Strength of the Weak, The	Liberty	Apr.	17
Tidings from Yorktown	Empire	Nov.	22
Title Mart, The	Madison Sq.	Feb.	20
Toast of the Town, The	Daly's	Nov.	27
Triangle, The	Manhattan	Feb.	20
Twiddle Twaddle	Weber's	Jan.	187
Vanderbilt Cup, The	Broadway	Jan.	16
Veronique	Broadway	Oct.	30
Walls of Jericho, The	Savoy	Sept.	25
What the Butler Saw	Garrick	Apr.	16
When We Were Forty-One	New York	Roof June	12
White Cat	New Amsterdam	Nov.	2
Wonderland	Majestic	Oct.	24
York State Folks	Majestic	Aug.	29
Zira	Princess (128)	Apr.	16

Hippodrome

Princess

Casino

Society Circus

Squawman

Strength of the Weak

Tidings from Yorktown

Title Mart

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## Hammerstein's Opera Season

The season at the Manhattan Opera House, under the direction of Oscar Hammerstein, will begin on Monday, November 19. The season will continue for twenty weeks and there will be subscription performances on Monday, Wednesday, Friday and at the Saturday matinée. There will be a popular priced performance on Saturday evening.

The new opera house has forty-two boxes, each seating six persons. These boxes are to cost \$4,000 for the season. Orchestra seats will cost \$5, and the prices are graduated down to \$1, which is the cost of all but the first three rows of the family circle. The new opera house has but one row of boxes exclusive of the proscenium boxes. There are a dress circle, a balcony and a family circle. Subscribers to seats for the full number of eighty performances will receive a deduction of 20 per cent.

The performances of the company will be confined altogether to New York and the season here will end at the beginning of April. This year the operas will be sung only in French and Italian.

Mr. Hammerstein's principal singers will be MM. Bonci, Dalmorés, Bassi, Renaud, Sammarco, Ancona, Gilibert and Edouard de Reszke and Mmes. Melba, Tetrazzini, Farnetti, Cisneros, Bressler-Gianoli, Artà and Zaccaria. The conductor will be Clerfonte Campanini.

Charles Wilson, for many years here with Col. Mapleson and more recently at the Alhambra in London, will be the first stage manager and is to be assisted by Josef Engle, formerly of Kroll's Garden in Berlin.

Mme. Freisinger is to have charge of the costume department, and the new scenery is to be painted by artists from London and Paris. There will be a chorus of 100 and an orchestra of seventy-five, which is to be increased when the operas require it.

Mr. Hammerstein announces that his répertoire will include only one Wagner opera. This is "*Lohengrin*," which is to be sung in French. Among the revivals will be Auber's "*Fra Diavolo*," Bellini's "*I Puritani*," Halévy's "*La Juive*," Meyerbeer's "*Dinorah*" and Verdi's "*Ernani*." The three novelties to be sung are Berlioz's "*La Damnation de Faust*," Catalani's new opera, "*The Lorelei*," and Gluck's "*Armida*."

## Two Earthquake Letters

SAN FRANCISCO, May 18, 1906.

THE THEATRE MAGAZINE CO.

I have not yet received the May issue of the THEATRE and, thinking that perhaps you were waiting for new instructions, will say that you direct it as heretofore, 427 Pierce street. Fire and earthquake cannot diminish interest in your valuable magazine, and have waited for weeks for its appearance until I simply must ask you for it.

Yours truly,

E. B. VAN SLOAN.

418 Third Ave.,

SAN FRANCISCO, May 30, 1906.

THE THEATRE MAGAZINE CO.

Enclosed please find twenty-five cents in stamps for which please send me, at the above address, a copy of the April number of the THEATRE MAGAZINE, as I am unable to obtain one here on account of the recent fire. Of course, my year would not be complete without it, and, as I have several years of the magazine bound, and always treasure them very much, I don't want to lose that April number, even if San Francisco did shake down and burn up.

Respectfully yours,

(Miss) AUGUSTA A. BLOOMER.

**The Career of Henrik Ibsen**

(Continued from page ix.)

itual development, different from her own, as it was; and she was always a loving sister. To her in his early youth he confided his plans for the future. In his twentieth year, on one of his last visits to Skien, he told her that his desire was to reach 'the highest, most perfect, attainable degree of greatness and understanding,' and then to die."

The list of Ibsen's plays is as follows: "Catalina" (1849), "The Warrior's Mound" (1850), "St. John's Night" (1851), "The Banquet at Solhang" (1856), "Lady Inger of Ostraat" (1857), "The Vikings of Helgeland" (1858), "On the Mountain Plains" (1860), "Love's Comedy" (1862), "The Pretenders" (1864), "Brand" (1866), "Peer Gyn" (1867), "The League of Youth" (1869), "Emperor and Galilean" (1873), "The Pillars of Society" (1877), "A Doll's House" (1879), "Ghosts" (1881), "An Enemy of the People" (1882), "The Wild Duck" (1884); "Rosmerholm" (1886), "The Lady from the Sea" (1888), "Hedda Gabler" (1890), "Master Builder" (1892), "Little Eyolf" (1894), "John Gabriel Borkman" (1896), and "When We Dead Awaken" (1900).

**Thank You!**

THE THEATRE MAGAZINE continues to grow in size, importance and interest. The marked increase in the advertising patronage this unique publication enjoys proves that once more the doleful predictions of the experts were wrong, and that a theatrical monthly conducted, not as an organ for imaginative press agents, but honestly and competently in the best interests of the dramatic art, can gain the respect and confidence of the theatre-going public and acquire a permanent and successful position among our leading magazines.—*Register and Leader*, Des Moines, Iowa.

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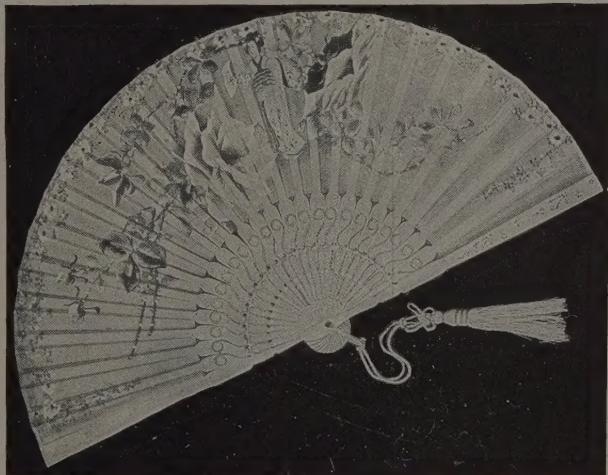
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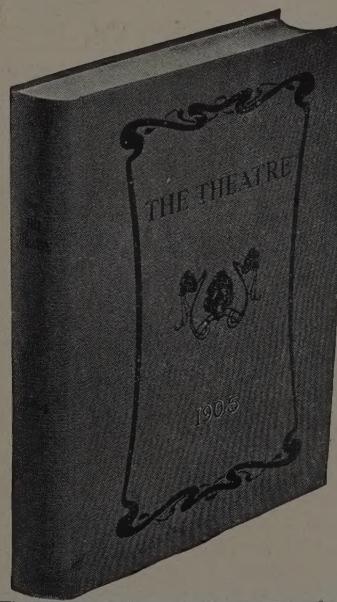
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# The Summer Season Everywhere

FROM OUR CORRESPONDENTS

**Albany, N. Y.**, June 10.—The Empire will re-open in August with the popular Frank Williams still in charge. Proctor's is doing a large business with good vaudeville. Ned Wayburn, the well-known stage director, has shown two tabloid comic operas, "Daisylane" and "Rain-dears," both of which contained about all the virtues of a full-grown comic opera in a half hour. Altro Park is a new feature of Albany amusement, and seems to have made a hit. It is a miniature Luna Park.

WILLIAM A. HASKELL.

**Boston, Mass.**, June 8.—The summer season is under way now. Musical comedies are in possession of the field. Henry Miller and Margaret Anglin appeared in a new play at the Majestic the week of May 28, "Young Fernald," by Evelyn Greenleaf Sutherland and Beulah Dix. Another premiere of the month was the performance at the Tremont of "The Man from Now," a musical comedy by Bangs and Bryan, with music by Manuel Klein. At the Majestic Richard Golden and Julia Sanderson are appearing at the head of a capable company in "The Tourists." The Castle Square Stock Company will devote the summer season to light opera, opening the week of June 4 with "Mikado."

HETTIE GRAY BAKER.

**Chattanooga, Tenn.**, June 10.—The last dramatic event of importance for the season was the appearance of Charles Hanford on April 24 in "Othello" and "The Merchant of Venice," though several plays of lesser merit have appeared since. Ben Greet's company gave "As You Like It" on the lawn of Mr. D. P. Montague's residence on May 9 before 400 invited guests. The stage—a tennis court backed by large trees—was a perfect setting for the immortal comedy. Excellent vaudeville and light opera are now being given at Olympia Park.

A. F. HARLOW.

**Chicago**, June 10.—The sudden heated spell of the beginning of summer has made an appreciable difference in business in nearly every theatre. The return engagement of "The Lion and the Mouse" at the Illinois is an exception, however, and capacity houses are the rule. Gertrude Coghlan and Arthur Byron in the leading roles are winning deserved laurels. The run is announced indefinitely. A dramatization of "Told in the Hills" by Marah Ellis Ryan, will be seen shortly at Powers'. Edwin Arden and Bruce McRae have leading roles, and great things are expected of this new Western play. At the Studebaker Theatre Henry W. Savage is presenting "The Student King," a romantic light opera by Dekoven, Ranken and Stange. It is a superior work, tuneful in the extreme, in which Lina Abbaranell has a grateful part. It will probably remain indefinitely. After as brilliant an opening as this city has ever known, with everything in its favor so far as a strong cast is concerned and the friendly support of critics, "The Coward," by Broadhurst, terminated its engagement after a three weeks' run.

L. FRANCIE PIERCE.

**Clinton, Iowa**, June 10.—Manager Dixon leaves for New York City June 10, where he will remain during the summer, making bookings for the next season. The patrons of the Clinton realize that owing to his untiring efforts, they were enabled to see some of the best attractions on the road during the past season.

L. HULETT.

**Decatur, Ill.**, June 8.—The Powers Grand closed with a week of vaudeville after a successful season. Dreamland Theatre opened with a good vaudeville bill; this is the only theatre in Decatur that will be open during the summer. On June 5 Manager Given presented Innes and his band at Dreamland Theatre in afternoon and evening concert to exceptionally large audiences.

RUSSELL E. BURKE.

**Denver, Col.**, June 6.—The only noticeable effect of the recent San Francisco disaster here has been to mar an exceptionally brilliant season by reason of the fact that we were deprived of seeing several important pieces running in "Frisco," and others which would have paid Denver a week's visit on the way to or from the Coast, but which cancelled all engagements west of the Mississippi when San Francisco date was rendered impossible. However, with the Bellows' Stock Co. at Elitch's Gardens, Fisher's Stock Co. at the Empire, a splendid musical organization headed by Sam Collins, and Adele Ritchie at Manhattan Beach, and a very fair company in stock at the New Curtis, Denver will not suffer for want of summer amusement.

C. CYRIL CROKE.

**Duluth, Minn.**, June 6.—There has been little doing at the Lyceum this month. Lew Dockstader and his minstrels proved a good drawing card, and he was followed by Frederick Warde with interesting lectures on Shakespeare. We also had Lou Houseman's moving pictures of the San Francisco disaster, which were very good and well attended.

E. F. FURKER.

**Evansville, Ind.**, June 10.—All the parks in this city are reaping a harvest. The attractions have been good. The new Wells' Bijou Theatre is well under way and from all appearances will be a beauty when completed. This house will be in the well-known Bijou circuit of theatres playing high class attractions at popular prices. The contract calls for the completion of this house by the opening of next season. This city will hold its first Chautauqua July 4. The attractions will be numerous, including vaudeville and athletic contests.

ROBERT L. ODELL.

**Goshen, Ind.**, June 5.—The next season at the Jefferson Theatre opens in August. The Irwin, the finest vaudeville house on the John H. Ammons Crystal circuit, composed of Goshen, Elkhart, Marion, Indianapolis, Anderson, Kokomo, Logansport, Frankfort, Elwood and Wabash, Ind.; Toledo, Ohio; and Owensboro and Henderson, Ky., has been equipped for the summer. It will remain open the year around and since it was dedicated there have been over 50,000 paid admissions.

WILLIAM V. FINK.

**Hartford, Conn.**, June 10.—The summer stock season is now in full swing at the local theatres. The Hunter-Bradford players at Parsons' continue to make good. The company includes such clever artists as Orme Caldera, Walter Hitchcock, Clarence Handlides, John Findley, Julia Dean, Eva Vincent, and Marion Lorne. At Poli's, Manager Kilby has a first class company headed by Margaret Pitt and Campbell Stratton. "At Piney," "The Charity Ball," and "Camille" have been well presented to good business.

WOODWARD BARRETT.

**Jackson, Mich.**, June 9.—The Atheneum, H. J. Porter, manager, was filled to capacity on May 23d, when Viola Allen was seen in the "Toast of the Town." "The Tenderfoot" played here on the 25th to a small but

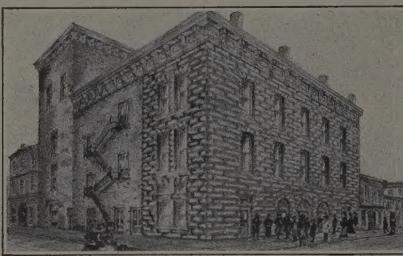
pleased house. Blanche Walsh was seen for the second time this season on the 26th in "The Woman in the Case" by a fair house. The season of 1905-06 closed on the 30th, when Henrietta Crofton played "Mary, Mary, Quite Contrary" to a good house.

WM. W. REID.

**Lexington, Ky.**, June 8.—The spectacle "Feast and Furies" had its premiere in this city. Owing to the inclement weather the initial performance was given June 1 to an attendance which tested the four thousand capacity, with similar crowds the remaining two performances. The spectacle is simply an elaborated two-ring and stage circus with a "Fighting the Flames" background, with special features and high class circus acts, making a most pleasing, interesting and amusing exhibition. Manager D. J. McNamara, of the Capitol Theatre, Frankfort, Ky., has arranged with the local Park Commissioners to present the Elite Stock Co. in repertoire at the Auditorium, Woodland Park, at popular prices.

J. F. A.

**Louisville, Ky.**, June 8.—From now on the parks will hold the boards, and Louisville theatre-goers will have to look to these resorts for their amusement. One of the most enjoyable shows of the month was the performances of "Fiddle-de-dee" given by the Louisville



Grand Theatre, Owensboro, Ky.

Lodge of Elks for the benefit of the Kentucky Anti-Tuberculosis Society. The entire cast was composed of Louisville's best amateur talent, and it ranked with some of the best professional shows that have played here this year.

EDWARD EPSTEIN.

**Memphis, Tenn.**, June 9.—The outdoor attractions are holding the boards here now. Paine's pyrotechnical "Fall of Port Arthur" was enjoyed by an immense crowd for five nights. Fairlyland Park Theatre is now enjoying an abundance of success with the Longren & Snow Stock Co. in such pieces as "When We Were Twenty-one," "Prince Karl," "David Garrick," "Du Barry," etc. They will remain here all summer. Hopkins' East End Park Theatre is running excellent vaudeville to large audiences.

E. F. GOLDSMITH.

**Middletown, Conn.**, June 9.—On May 10th the Westleyan Dramatic Club presented the three-act comedy, "Charley's Aunt," at the Middletown Theatre. The play was very successfully produced, and for all purposes was perhaps the best one that the club has used. The season closed on May 15th with a production of the "Shamrock and Rose," given by members of the St. John's Literary Society.

C. B. HALSEY.

**Milwaukee, Wis.**, June 8.—Manager Higler of the Alhambra made a hit with his high class vaudeville, opening the month with the Hite-Jones Company, which included Mabel Hite, Walter Jones, Pete Daly and many others



Tacoma Theatre, Washington

equally well known. Melodrama still holds the audiences at the Bijou. "Dora Thorne," "When the World Sleeps," and "A Crown of Thorns" were successful in drawing large audiences. The Brown-Baker Stock Company opened their summer season with "Graustark." This company composes most of the Thanhouser Stock Company and are known to all Milwaukee theatre-goers.

C. W. HEAFFORD.

**Muskogee, Ind. Ter.**, June 8.—The Lyric Theatre opened May 14th with vaudeville. The program was good. The Lyric is on the Lyric circuit of vaudeville houses, including Wichita, Joplin, Ft. Smith, Springfield and other towns in Kansas, Missouri and Arkansas. With the opening of the Lyric a merry war was inaugurated between it and the Hyde Park Summer Theatre, which opened in April. Manager Leavy, of the Hyde Park, has secured William Gregg to organize a stock company for the season. The Hinton, which has been the scene of so many charming attractions during the winter season, is still open with popular priced attractions on the bill.

R. P. HARRISON.

**New Orleans, La.**, June 10.—The summer amusements in this city are now in full blast. Athletic Park, which had burnt about two years ago, has been rebuilt, and is very popular. West End, the Coney Island of the city, is crowded every afternoon. Music and vaudeville are the attractions that delight thousands. Next season we will have two more theatres. The Baldwin

Melville Stock Co., which has scored a success, for the last four years or more, will have their own theatre. Still another theatre is in course of erection, and that is the theatre which will take the place of the old Grand Opera House, which has now been demolished.

GUS A. LLAMBIAS.

**Oakland, Cal.**, June 10.—Theatrical conditions in Oakland and San Francisco are beginning to look brighter. Managers of the wrecked playhouses are making preparations to rebuild as soon as they can get their insurance adjusted. At present only one of the big houses is running in the burned city and that is the Orpheum, which has leased the Chutes Theatre. Ground has been broken on Ellis street between Fillmore and Stiner for a new theatre to be known as the Uptown Orpheum. The Downtown Orpheum will be rebuilt on an elaborate scale and will be probably ready to open about Sept. 1, 1907. The management of the old Alcazar will build a new house on Sutter street. Two new theatres are to be built soon, one by an Eastern syndicate at the corner of Stiner and Post, and the other by local people at the corner of Stiner and Geary street. The first house to open in Oakland after the quake was the "Bell" on April 25th.

GEORGE A. HUGHES.

**Philadelphia**, June 10.—All the first class theatres are now closed for the season except Keith's, which runs the year round. The people are now turning their attention to Willow Grove to hear the grand concerts given by the best bands in the country. Messrs. Nixon and Zimmerman will start at once to build their new theatre, the Edwin Forrest, which will be ready for occupancy this fall. The theatre is to be the finest and most luxurious in Philadelphia if not in the United States, and will be constructed much after the plan of the Nixon of Pittsburgh.

R. H. RUSSELL.

**Portland, Ore.**, June 1.—The only attractions Portland has seen during the past month were "A Message from Mars" and Sarah Bernhardt in "Sapho" and "Camille." Both plays were very well received. This closed the regular season and the summer run of stock dramatic and musical plays has begun. The Baker Theatre has been secured for the vaudeville attractions on the Orpheum circuit and will open the last week in August.

GEORGE ELDRIDGE HIGGINS.

**Portsmouth, Ohio**, June 5.—Manager Higley opened the "Casino" at Millbrook Park, Decoration Day, with his stock company, in a humorous farce, "A Bachelor's Honeymoon," and delighted the crowds that thronged the theatre. The personnel of the company is as follows: Homer Barton, Archie Christie, Harry Driscole, J. Irving White, Fred Reynolds, Caroline Newcomb, Georgia Lee, and Alma Chester.

ROY McELHANEY.

**Pottsville, Pa.**, June 1.—The benefit performance for the Frisco sufferers was the last attraction at the Academy. The Family Theatre closed a very successful season May 26th with a strong bill. The Orientas, wonderful mind readers; Shepard and Ward, comedians; Lavett, the magician, and many others delighted the appreciative audiences. Tumbling Run Park opened with vaudeville and many new attractions Decoration Day.

SYLVAIN R. LIVINGSTONE.

**Springfield, Mass.**, June 9.—Stock companies of real merit are furnishing good entertainment at Poli's and Court Square Theatres this summer, and both are drawing large patronage. Poli's company has been especially successful with "A Bachelor's Romance," and "Why Smith Left Home," and the Hunter-Bradford players at Court Square have scored heavily in "When We Were Twenty-one" and "What Happened to Jones."

H. W. ARWOOD.

**St. Paul, Minn.**, June 10.—The Metropolitan will remain dark during the summer, with the exception of now and then an amateur performance. George Fawcett will serve the public at the Grand with summer stock. Mr. Fawcett's companies are always favorites with St. Paul people and this summer's company promises to be the equal of any that have preceded it. The various parks and lake resorts are beginning to open, and with the forecast of a dry, hot summer their prospects are good.

HOWARD A. TREAT.

**Syracuse, N. Y.**, June 8.—The regular season at the Wieting is now closed and the only offerings will be an occasional local production, and later on the various summer engagements of minstrel troupes. Ben Greet's players gave open-air productions of "As You Like It" and "A Midsummer Night's Dream." Mr. Greet and his associates have been seen here before and are well known throughout the country. Their productions were most enjoyable. The Bastable Theatre has been given over to the Louise Vale Stock Company. In spite of the warm weather the Grand has been having a decidedly attractive business. Keith's vaudeville continues to please the crowds. The Valley Open Air Theatre at the Valley opens June 25, high class vaudeville being offered with entire change of bill weekly.

E. C. HEISE.

**Topeka, Kan.**, June 5.—"Mantelle" was the last production that we witnessed at the Grand. Messrs. Crawford and Kane will at once make extensive improvements. The entire house will be entirely overhauled and the capacity enlarged. Mr. Crawford is at present in El Paso, where he is putting up a new theatre.

LOUIS H. FRIEDMAN.

**Wilkes-Barre, Pa.**, June 10.—The theatrical season closed this week with "Buster Brown" as an attraction. The theatre will be closed during the summer months, but will re-open in September with a long list of good bookings. San Souci Park and Rocky Glen are in full swing with all their various entertainments, and the public will have sufficient amusement during the summer.

S. W. LONG.

**Worcester, Mass.**, June 9.—All the local theatres with the exception of the Worcester have stock companies for the summer. At the Franklin the Malcolm Williams Stock Company concluded a successful season of 54 weeks. At the closing performance, Florence Reed, the leading lady, received such an ovation as was never before given a player in this city. The new stock company at this house gave good satisfaction at this their first week. The Park is giving melodrama of the good old style. At Poli's, there is change of bill twice a week. The event of the month at the Worcester was Mrs. Leslie Carter in "Zaza," June 8th. The Jewish Opera Co. in "The Vice King" have also been at the Worcester for one night. Vaudeville performances are being given daily at the White City, Lincoln Park and Pinehurst.

F. N. DRURY.